

PERIOD
N
7
161
V. 28
NO. 111

THE INTERNATIONAL STUDIO

An Illustrated Monthly Magazine of
Fine & Applied Art



John Lane Company
THE BODLEY HEAD
67 Fifth Avenue, NEW YORK
Monthly 50 cts.
Yearly Subscription \$5.00 post paid



Art Students' League of N. Y. Summer Schools

New York City:

GEORGE B. BRIDGMAN and H. DANIEL WEBSTER, Instructors. June 4th to September 22d.

Woodstock, Ulster Co.,
New York:

BIRGE HARRISON, Instructor. June 15th to October 1st.

Circulars of information concerning these classes will be mailed on request. Address

Art Students' League of New York
215 West Fifty-seventh Street, New York, N. Y.



Drawings made with
HIGGINS'
American Drawing
Inks—BLACKS AND COLORS

have an excellence peculiarly their own. The best results in Drafting, both mechanical and artistic, can only be attained by using the best Drawing Inks,—

HIGGINS' DRAWING INKS

Send for color card showing actual inks. Bottles prepaid by mail, 35c. each. At all Dealers, or circulars free from

CHAS. M. HIGGINS & CO., Mfrs., 271 9th St., Brooklyn, N. Y.

New York School of Applied Design for Women

200 WEST 23d STREET

(Incorporated 1892)

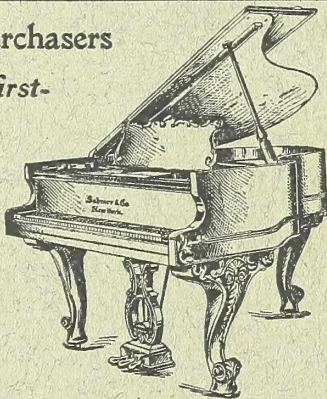
Silk, Wall Paper and Book Cover Designing, Antique and Costume Sketch Classes, Historic Ornament, Architecture.

SPECIAL COURSE IN ADVANCED DESIGN UNDER

ALPHONSE MUCHA

Apply to HELEN LOOMIS, Secretary

Intending purchasers
of a strictly first-
class Piano
should
not fail
to exam-
ine the
merits of



THE WORLD RENOWNED

SOHMER

It is the special favorite of the refined and cultured musical public on account of its unsurpassed tone-quality, unequaled durability, elegance of design and finish. Catalogue mailed on application.

*Special designs made to order
to conform with any period*

THE SOHMER-CECILIAN INSIDE PLAYER
SURPASSES ALL OTHERS

Favorable Terms to Responsible Parties

SOHMER & COMPANY

Warerooms Cor. 5th Ave. 22d St.

NEW YORK

Vllman's Manual of Artists' Colors

WHAT THE ARTIST SHOULD KNOW ABOUT
THE CHEMISTRY AND TECHNOLOGY
OF PIGMENTS AND MEDIUMS

TRADE



MARK

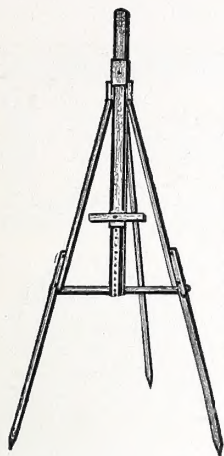
A LIMITED NUMBER OF COPIES
FREE ON APPLICATION

SIGMUND VLLMAN COMPANY
PUBLISHERS

146th St. and Park Ave.,

New York

In writing to advertisers, please mention The International Studio.



SKETCHING MATERIALS

¶ We carry the most complete line of Easels, Stools, Umbrellas, Oil and Water Color Outfits, Thumb Boxes, Umbrella Sticks, etc., etc.

MANUFACTURERS OF

F. Weber & Co.'s Celebrated Artists' Oil and Moist Water Colors, artists' Canvases, Soft and Hard Pastels, Pastel Boards, Paper and Canvas, Waterproof Drawing Inks, etc., etc. ¶ Manufacturers' Selling Agents for HARBUTT'S PLASTICINE—a finely prepared antiseptic composition modelling clay for students and children. Three complete outfits containing Tools, Instructions, Models, and Plasticine Composition Clay. "Child's Delight" Outfit 50c., "The Designer" Outfit \$1.25, "Add a Bit" Outfit \$1.40. Plasticine in five colors, 50c. per pound. Assortment of the five colors, per box, 25c. Illustrators', Designers', Sculptors', Textile Workers' Materials. Write for our new catalogue Vol. No. 263. Draughtmen's and Engineers' Supplies.

F. WEBER & CO., 1125 Chestnut St., Philadelphia, Pa.

BRANCHES: St. Louis, Mo., 709 Locust St. Baltimore, 227 Park Ave.

Sketches for Lithographers and Designers

One Hundred Designs in the Modern Style

By J. KLINGER.

Motifs for Posters, Menus, Ornamental Borders, etc.
16 plates, in black and white and colors.

In portfolio, 11½ x 16½ inches.

Price \$2.70.

BRUNO HESSLING CO., Ltd.

No. 64 East 12th Street, New York, N. Y.

A Select Private Tour to Switzerland & Germany

including also visits to London and Paris, sailing July 4th, visiting England, France, Switzerland, Italian Lakes, Austria, Germany and Holland. Tour of 69 days, \$465.00. Scenic Tour. Ten Swiss passes by diligence. Mt. Blanc, Matterhorn, Italian Lakes, Munich, Dresden, Berlin, London, Paris, etc.

Write for particulars—early application necessary as party must be small.

Charles Rollinson, 203 Broadway, New York

Of Ames & Rollinson, Designers and Illustrators

ART GALLERIES, NEW YORK

William Schaus

204 FIFTH AVENUE, NEW YORK

(Madison Square)

PAINTINGS

Water Colors

Engravings, Etchings, Framing



AISON ARTZ

14, Lange Vijverberg

THE HAGUE, HOLLAND

Art Dealers in Oil Paintings and Water Color Paintings

American Art Lovers are cordially invited to visit our Galleries and examine our collection.

BRAUN'S CARBON PRINTS

Over 100,000 Reproductions of Old and Modern Masters in the leading Public and Private Art Galleries of Europe. :: :: ::

Small illustrated catalogue free

BRAUN, CLÉMENT & CO.

256 Fifth Ave., bet. 28th and 29th Sts., NEW YORK

LONDON

OSAKA

BOSTON

YAMANAKA & CO.

254 FIFTH AVE. NEW YORK

**WORKS OF ART
FROM THE FAR EAST**

Rare Old Paintings and Color Prints a Specialty

HOUSE DECORATION & FURNISHINGS



THE UNIVERSITY PRINTS

1,500 reproductions (size 5½x8 inches) of Greek and Italian Art.

Systematic and comprehensive. In sets of 500—\$4.00.

One cent each or eighty cents per hundred. Catalogue on request.

DEPT. E, BUREAU OF UNIVERSITY TRAVEL

201 CLARENDON STREET, BOSTON, MASS.



SOLIDHED COON PICTURE AND SAMPLES

of Thumb Tacks, postpaid. Colors, 20c. doz.; Brass, 10c. doz. Handy for Fastening Drawings, Posters, Pictures, Drapery, Window Dressing, etc. HAWKES JACKSON CO., 82 Duane St., New York.

A BEAUTIFUL PUBLICATION IN PREPARATION

THE STUDIO YEAR BOOK

Of Decorative Art 1906

A Guide to the Artistic
Furnishing of the House

JOHN LANE COMPANY is preparing for publication a reliable guide relating to all matters connected with the Furnishing and Decoration of the House.

The book will be eminently practical, and to that end will contain MANY HUNDREDS OF ILLUSTRATIONS expressly prepared for this publication, including NUMEROUS COLORED PLATES, and a large amount of useful information and advice as to the principles to be observed in the selection of artistically valuable objects.

The following subjects, among others, will be treated of in separate articles :

WALL AND CEILING DECORATION
CARPETS AND HANGING
FURNITURE
FIRE GRATES AND MANTELPieces
ELECTRIC LIGHT, GAS AND LAMP
FITTINGS

SILVERSMITHS' WARE
POTTERY AND PORCELAIN
STAINED GLASS
TABLE GLASS
GARDEN FURNITURE
ETC., ETC.

This handsome and unique volume will be issued in quarto at \$3.00 net. All persons interested will do well to file advance orders at once as the edition is likely to be exhausted soon after publication. Address the publishers direct

JOHN LANE COMPANY

THE BODLEY HEAD, - 67 FIFTH AVENUE, NEW YORK

or Consult your Bookseller

HOUSE DECORATION & FURNISHINGS



Long Sang Ti & Co.

307 FIFTH AVE.,
New York.

Chinese and Japanese
Objects of Art.

FINE PORCELAINS, BRONZES,
IVORY CARVINGS, EBONYWOOD,
FURNITURE, SILK EMBROIDERIES

JAPANESE PRINTS

*Originals and Reproductions of Special
Interest to Students and Lovers of Art*

VARIOUS JAPANESE ART WORKS

HETTIE RHODA MEADE
40 Morningside Drive, : : : NEW YORK

GEHLEN COMPANY

NEW YORK

588 Fifth Avenue 42 Union Square

Interior Decorators and Furnishers



Misses Whittredge & Barrows

Interior Decoration

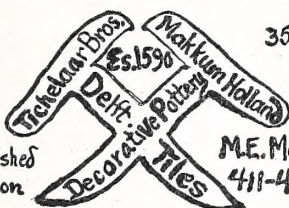
General Decorative Work & Designing

96 FIFTH AVENUE - NEW YORK CITY

750 designs
in tiles



Estimates furnished
on application



350 in Pottery



M.E. Mossel Agt
411-4th Av. N.Y.

HISTORICAL CHINA

Perfect Specimens for Collectors
Platters, Plates and Cup Plates

FROM COLLECTION F. C. TURNER, NORWICH, CONN



MISS SIMONSON

Designer of Upholstery Fabrics and Interior
Decorations. Ten years' experience. STUDIO,
PELHAM HEIGHTS, N. Y. Phone 702 R, Mt. Vernon.

Wall Papers

be much better than your local dealer could offer. Different schemes for treatment of rooms will be suggested if desired. Furniture, Rugs, Draperies, etc., are also supplied, and the entire decoration and furnishing of a house undertaken, this relieves the owner of all detail and trouble, with only one contractor to look to.

IN decorating your home, whether new or old, you will require Wall Papers, and if you will send details as to colors required for the various rooms and halls, will be very glad to submit samples and prices. Fabrics for wall coverings are often desirable—ask for them if wanted. At our command are the best foreign and domestic papers, and our selection would

FRANK ELMFORD WOODS

Interior Decorations
and Furniture

2 East 33rd Street
New York

Colonial Candlesticks

BEAUTIFUL IN THEIR
SIMPLICITY.

We will cheerfully send you
our Catalogue of Designs.

The Candlestick shown here-
with is No. 94; height 5 1 2
inches. Solid cast brass.
Price \$1.60 a pair.

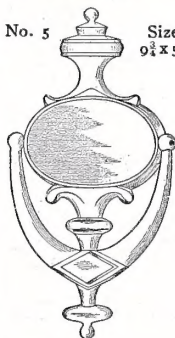
Prices from
\$2.00
to
\$10.00



ROSTAND MFG. CO.

137 Park St., New Haven, Ct

No. 5 Size
9 1/2 x 5



BRASS DOOR KNOCKERS

GENUINE REPRODUCTIONS

The Enoch Robinson Lock
and Knob Factory

Manufacturers of Hand-Made Locks for
Hotels, Public Buildings and fine Residences
Colonial Hardware, Brass Latches, Knockers,
Candlesticks, Glass and Brass Door and
Drawer Pulls, Door Numbers. Brasses of all
kinds repaired, repolished and lacquered.

G. N. WOOD & CO.

Est. 1839.

Telephone 297 Haymarket

39-41 Cornhill, Boston

The Knocker shown
above sent to any ad-
dress prepaid for \$4.00.

Stained-Glass For Churches and Houses



Harry Eldredge Goodhue
Twenty-Three Church St. Cambridge-Mass

Mr. Goodhue will be glad to estimate on all grades of
leaded glass, or make original designs in color (free of
charge), which will illustrate the careful study he has
made of the craftsmanship of the old french windows.

GARDEN AND LAWN FURNISHINGS

METAL GARDEN ORNAMENTS

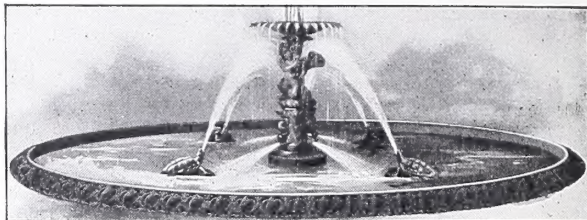
Lawn and Park Fountains

Aquaria, Drinking Fountains, Flower Vases, Statuary, Settees and Chairs, Sun Dials.

Catalogues on application

Address: **ORNAMENTAL DEPT.**

The J. L. MOTT IRON WORKS, 84-90 Beekman Street, New York



Copyrighted, 1903, by The J. L. Mott Iron Works



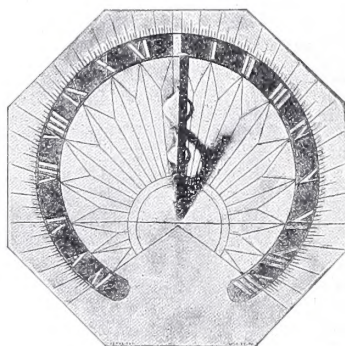
WE will send this handsomely bound volume, size 12 x 14 ins., containing one thousand illustrations of Antique, Medieval and Modern Sculpture from the Museums, Historical Castles and Gardens of Europe, etc., for three dollars.

PUBLISHED BY

HENRY ERKINS & COMPANY

4 WEST 15th STREET, NEW YORK

Makers of Garden, Conservatory and Hall Furniture



Solid Brass

Sun Dials

..of..

**SOLID BRONZE
SOLID BRASS
MARBLE with
Bronze Letters
AND IN OTHER
STYLES.**

*These Dials are
guaranteed to
keep time.*

Address

JAMES FAY

440 4th Ave., N. Y.



SUN DIALS

with or without PEDESTALS

Send for illustrated Price List K

Hartmann Bros. Mfg. Co.

New York Office, 1123 Broadway

Mount Vernon, N. Y.

THE BOOK OF THE WINTER GARDEN

By D. S. FISH

This book is written in order to call attention to the principal winter-flowering plants, and also those plants valuable in the open for their fruit, foliage or stem effect. After the fall of the autumn leaf and the waning of the chrysanthemum under glass many gardens are ill-furnished with attractions. This should not be, seeing that good material is obtainable, which, properly treated, will prove most satisfactory. 12mo. With numerous illustrations, \$1.00 net; post 8c.

JOHN LANE COMPANY, Publishers

67 Fifth Avenue, New York

In writing to advertisers, please mention The International Studio.

THE BOOK OF TOPIARY

By **CHARLES H. CURTIS**, ASSISTANT EDITOR OF THE "GARDENERS' MAGAZINE" AND **W. GIBSON**, HEAD GARDENER AT LEVEN'S HALL.

12 mo. Profusely Illustrated.

\$1.00 net; post 8c.

"The man who sneers at me for admiring, as I do, a well cut peacock, may take my assurance in advance that I will neither kick him nor abuse him, but pity him I must."

SHIRLEY HIBBERD

This little book, then, is not placed before the public with any fervent hope that it will incite garden lovers to sally forth with shears and scissors to attack the nearest yew tree. It comes to provide an hour's reading upon one of the most distinctive branches of horticulture that the art has ever produced. It gathers together the main incidents that go to make up the history of Topiary, and presents the cultural experience of one whose opportunities for gaining such experience are unequalled.

JOHN LANE COMPANY, Publishers

67 Fifth Avenue, New York



Special Case.

An example of a large Baldwin Grand Piano. Case in Circassian walnut—satin finish. Without the high gloss usual in pianos.

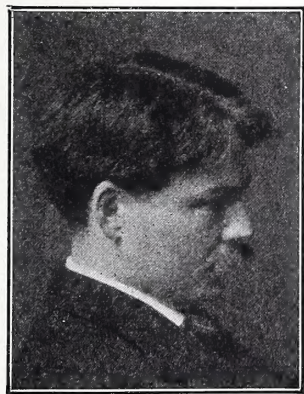
At Paris, in 1900, the Baldwin Piano was awarded the Grand Prix — a great triumph and significant of the highest art.

Pugno, the great French pianist, said: "The Baldwin tone is boundless; you can't get to the bottom of it—can't *pound* it out." Yet this is the tone DePachmann pares down to a whisper.

The Baldwin Grand is \$800; the Upright is \$500 and up. In cases of special design at varying prices. Write D. H. Baldwin & Co., 142 West 4th St., Cincinnati, for catalogue *P* and information as to where you may hear

The
Baldwin
Piano

For the Musician and Music Lover



MACDOWELL

HENRY J. WOOD

By ROSA NEWMARCH. *Numerous Illustrations*
Daily News: "The student of modern music and the intelligent amateur should possess this book."

JOSEPH JOACHIM

By J. A. FULLER MAITLAND. *Numerous Illustrations*
Spectator: "The difficult task of writing a biography of a living man has been accomplished with perfect tact and taste."
Morning Post: "An extremely interesting and valuable book."

LIVING MASTERS OF MUSIC

An Illustrated Series of Monographs dealing with Contemporary Musical Life, and including Representatives of all Branches of the Art

Edited by ROSA NEWMARCH
Cloth. 12mo. Gilt top. \$1.00 net. Postage 8c.

EDWARD MACDOWELL

By LAWRENCE GILMAN

A Biography of the Foremost American Composer, with an Appreciation of the Musician and his Work.

Copiously Illustrated with Portraits, Sketches, Facsimile Reproductions of Manuscripts, etc.

SIR EDWARD ELGAR

By ROBERT J. BUCKLEY. *Copiously Illustrated.*

A Complete List of Sir Edward Elgar's Works

Pall Mall Gazette: "A vivid and personal study, for which the composer's admirers, and the world outside of music, will be grateful in nearly equal measure. . . . He is happy in his biographer. There is not a dull line in this vivid little book."

EDVARD GRIEG

By HENRY T. FINCK

Boston Daily Advertiser: "An ideal biography, probably with the exception of Thayer's great German 'Life of Beethoven,' and Finck's own 'Wagner,' the best musical biography that has yet been written by an American."

THEODORE LESCHETIZKY

By ANNETTE HULLAH. *Copiously Illustrated*

Complete catalogue of all books published at The Bodley Head sent free of charge upon application. Address:

JOHN LANE COMPANY
THE BODLEY HEAD, 67 FIFTH AVENUE, NEW YORK CITY



In writing to advertisers, please mention *The International Studio*.

AD. V

BUILD RIGHT

If you would know how to do this, read

The Architectural Record

The National Architectural Monthly

No matter in what kind of a building you are interested, from an inexpensive bungalow to a residence costing millions, or a gigantic warehouse, you will find something in this magazine to interest you.

We will send a sample copy to any reader of THE INTERNATIONAL STUDIO.

THE ARCHITECTURAL RECORD CO., New York

The AMERICAN ARCHITECT AND BUILDING NEWS

A Weekly Journal of Constructive and Decorative Art. Now in its Eighty-ninth Volume.

A sample copy will be sent on request to readers of the International Studio

We shall be pleased to send also a price list of books published by us and an illustrated catalogue of the most complete and important work on colonial architecture that has ever appeared—"THE GEORGIAN PERIOD."

THE AMERICAN ARCHITECT (INC.)

Kimbel Building,

12 West 40th Street,

New York City

In writing to advertisers, please mention The International Studio.

AD. VI

THE
V. G. FISCHER
ART COMPANY

Fine Arts

RARE PRINTS—ETCHINGS
By DÜRER, REMBRANDT, WHISTLER,
HADEN, Etc.

527 FIFTEENTH STREET
WASHINGTON, D. C.

*The Artists
Year Book*

Edited by Arthur Nicholas Hosking

Contains biographies of 2,100 living artists residing in U. S., and 300 American and Foreign artists abroad; also gives studio, home and summer addresses. *The Studio* terms it "accurate and adequate." Reviews say: "standard is highest," "most complete and interesting book of its sort published." All interested in art in any form should own it. For sale at all bookstores, price \$2.50, or send P. O. Order to **The Art League Publishing Ass'n, 4224 North Perry Avenue, Chicago, Illinois.**

Holidays in England

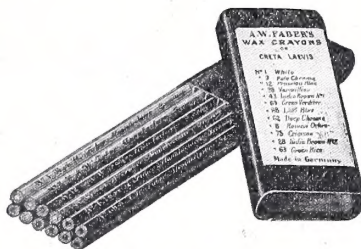
Send 4 cents (postage) for illustrated book, entitled "**Holidays in England**," describing **Cathedral Route**, **Pilgrim Fathers**, **Dickens and Tennyson Districts**, and the **Harwich Hook of Holland Route**, twin-screw steamship line, England to Hook of Holland or Antwerp. Address **H. J. KETCHAM, Gen. Agt.**

GREAT EASTERN RAILWAY of ENGLAND
362 BROADWAY, NEW YORK

A. W. FABER

Established 1761

For Artists : Colored Drawing Pencils
in 54 Colors; Wax Crayons and
Opaque Colored Drawing Pencils



MOIST WATER COLORS



in Tubes, Jars and Pans

44-60 East 23d Street New York

Twelve
East
42d
St.



New
York
City

The ADAMS STUDIO

Ralph Randolph Adams

Books in Fine Bindings with
Original Designs for Wedding
and Christmas Gifts always on
Exhibition. • Art Publications

WATER COLORS FOR FRAMING

BEAUTIFUL REPRODUCTIONS IN COLORS OF THE BEST WORK
OF SOME OF THE BEST-KNOWN PAINTERS IN WATER COLORS

Among Sixty Painters Represented may be Mentioned

DAVID COX
MOFFAT LINDNER
THOMAS HEARNE
J. R. COZENS
H. B. BRABAZON

JOHN SELL COTMAN
PAUL SANDBY
ALFRED EAST
JOHN CONSTABLE
WM. HENRY HUNT

SAMUEL PROUT
J. N. SWAN
JAMES ROWLANDSON
BIRKET FOSTER
GEORGE CATTERMOLLE

SIR JOHN GILBERT
PETER DEWINT
HENRY MOORE
THOMAS GIRTIN
R. W. ALLAN

AN INTRODUCTION IS CONTRIBUTED BY FREDERICK WEDMORE

In Portfolio, complete, 8 parts, \$7.00 net, express extra. A few extra parts, Nos. 1, 2, 3, 4, will be sold separately, price \$1.00 net, post 16c.

JOHN LANE COMPANY, NEW YORK

THE BODLEY HEAD



In writing to advertisers, please mention The International Studio.

AD. VII

WINSOR & NEWTON'S

Artist Oil and Water Colors
are the **WORLD STANDARD**

Winsor & Newton's "British" Canvas

Prepared for Oil Painting. Made in Rough Roman and Smooth Surface. **BRITISH LINEN**, carefully selected and of fine quality, is used by **WINSOR & NEWTON (Limited)** in the production of their British Prepared Canvas. Sample book on application.



Size of Whole Pans.

The "Winton" White for Oil Color Painting

This White has been introduced to meet the demand for a really good quality of White Lead which can be obtained at a moderate price.

It is intended: 1—For the use of art students. 2—For the sketches, rough studies, etc., by artists in general. 3—For decorative work, on a large scale, by artists and craftsmen. Double tubes, each 15 cents. Half pound tubes, each 25 cents. One pound tubes, each 50 cents. Two pound tubes, each 85 cents. **Winsor & Newton's Illustration Boards**

2-inch tube, Oil Color.

For Water Color and General Black and White Work for reproductions. It is also recommended for Pencil and Crayon Work. Write for samples.

Winsor & Newton, Ltd., 298 Broadway, New York
38 Rathbone Pl., London, Eng.

SEND STAMP FOR COMPLETE CATALOGUE



COLONIAL MIRRORS

FOSTER BROTHERS

4 Park Square, Boston

Illustrated Catalogue

On Decorated



On White

J. P.
L.
FRANCE



POUYAT CHINA

Has Been Made for Over a Century

LOOK FOR THE POUYAT MARKS



Handsome
Booklet
Mailed
Free



J. POUYAT 37-39 Murray St. NEW YORK

CATSKILL MOUNTAINS

SEASON OF 1906



The
Haunts of
Rip Van Winkle

Artists have a quick eye for picturesque and romantic scenery. The **CATSKILL MOUNTAINS** are their Mecca every summer. The glorious air, the magnificent views, and the comfortable accommodation at reasonable prices, are a great attraction. Plan for a month at least in this favored region!

All Resorts Reached by

Ulster & Delaware Railroad

Send 8c. postage for Ill'd Booklet to N. A. SIMS,
GENERAL PASSENGER AGENT, KINGSTON, N. Y.

The International Studio

CONTENTS, MAY, 1906

COLOUR INSERTS:

- Two Coloured Reproductions of Water Colours by Francis E. James, entitled "An Autumn Bunch" and "Petunias."
 A Coloured Reproduction of a Water Colour by Katherine Cameron, entitled "Roses."
 A Lithographic Reproduction of a Pen and Wash Sketch by T. Gainsborough, R.A., entitled "Boy with a Cart."
 A Coloured Reproduction of an Oil Painting by W. B. E. Ranken, entitled "In the Park."
 Two Coloured Reproductions of Water Colours by G. Kossiakoff, entitled "Interior of the Church of St. Sophia, Constantinople," and "The Quay, Stamboul."
 A Tinted Reproduction of a study by Frederic Dana Marsh, for "The Riveters."
 A Tinted Reproduction of the Painting by Edward W. Redfield, entitled "The River Delaware."

EUROPEAN SECTION

	PAGE
MODERN FLOWER PAINTING. By T. Martin Wood. Fifteen Illustrations . . .	191
THE ART OF ALEXANDER ROCHE, R.S.A. By Haldane MacFall. Eleven Illustrations . . .	203
THE ARTS AND CRAFTS EXHIBITION AT THE GRAFTON GALLERY. Third and Concluding Notice. Forty-nine Illustrations . . .	213
TECHNICAL HINTS FROM THE DRAWINGS OF PAST MASTERS OF PAINTING. VI. T. GAINSBOROUGH, R.A. One Illustration . . .	230
ANGELO DALL'OCA BIANCA. By Alfredo Melani. Six Illustrations . . .	230
THE INTERNATIONAL SOCIETY'S EXHIBITION. Second Notice. (SCULPTURE) Seven Illustrations . . .	236
BOOK DECORATION: THE ART OF ILLUMINATION. By Edith A. Ibbs. Seven Illustrations . . .	239
RUSSIAN PEASANT INDUSTRIES. By Aymer Vallance, M.A. Fifteen Illustrations	241
STUDIO-TALK (From our own Correspondents):	
LONDON. Five Illus. 248	ST. PETERSBURG. Four Illus. 262
EDINBURGH 252	FRANKFORT 265
BIRMINGHAM. Three Illus. 255	COPENHAGEN. Two Illus 266
GLASGOW 256	BOMBAY. One Illus. 269
PARIS. Three Illus. 256	SYDNEY. One Illus. 270
VIENNA. Four Illus. 258	MELBOURNE. One Illus. 271
DRESDEN. Three Illus. 260	RIO DE JANEIRO. Three Illus. 271
REVIEWS AND NOTICES	274
AWARDS IN "THE STUDIO" PRIZE COMPETITIONS. Four Illustrations . . .	280
THE LAY FIGURE: ON THE ADVANCEMENT OF SCULPTURE	282

AMERICAN SECTION

(Copyright, 1906, by John Lane Company)

FREDERIC DANA MARSH: PAINTER OF OUR LATER DAY INDUSTRY. By Arthur Hoerber. Ten Illustrations	LXVII
GLASS MOSAIC: AN OLD ART WITH A NEW DISTINCTION. By W. H. Thomas. Eight Illustrations	LXXIII
ALBERT L. GROLL'S WORK IN LANDSCAPE. Four Illustrations	LXXVIII
THE LAST EXHIBITION OF THE SOCIETY OF AMERICAN ARTISTS. Seven Illustrations	LXXXII
THE EXHIBITION OF THE TEN AMERICAN PAINTERS. Four Illustrations . . .	LXXXVIII
CURRENT ART EVENTS	XCII
NATURE'S AID TO DESIGN. By E. S. D. Owen and Louise W. Bunce. Group 5. Eight Illustrations	XCIII

THE TIFFANY STUDIOS

ORIENTAL RUG COLLECTORS

IN the Tiffany Studios collection of modern Oriental Rugs, purchasers have every advantage of selection from a very comprehensive stock at very moderate prices.

Owing to the tendency of the East to sacrifice the art quality of its rugs in order to meet a rapidly increasing demand, the Tiffany Studios maintain their own experts who accept only those rugs which are perfect examples of their class and of marked individual character.

Thus each specimen shown by the Tiffany Studios can be relied on—the collection as a whole bearing little resemblance to stocks assembled by the bale, and disposed of to the indiscriminating.

The Studios have always a number of interesting rugs, mostly antique, at prices ranging from \$15.00 to \$75.00, especially suitable for presents.

The Studios have also on exhibition a notable collection of genuine Antique, Chinese, Persian and Spanish Rugs, dating from the fifteenth and seventeenth centuries.

SPECIAL FACILITIES FOR FURNISHING COUNTRY HOMES

in Oriental, Tiffany and Celtic Rugs

Rugs taken for repair and summer storage are guaranteed against loss and damage.

TIFFANY STUDIOS
MADISON AVENUE AND 45TH STREET
NEW YORK

“TIFFANY FAVRILE GLASS”

MADE ONLY BY THE TIFFANY FURNACES

LONG ISLAND, NEW YORK

The distinguishing name is Registered in the United States Patent Office, and is also protected by Letters Patent in Great Britain, France, Germany, Austria and Hungary.

Tiffany Favrile Glass exists under no other name.

Importers and Dealers are notified that the use of this name, wholly or partly, in connection with any glass not made by the Tiffany Furnaces, is an infringement, and all persons so using it will be prosecuted.

TIFFANY FURNACES

LONG ISLAND, NEW YORK

THE REAL ESTATE TRUST COMPANY OF PHILADELPHIA

CHESTNUT AND BROAD STREETS

INCORPORATED AUGUST, 1885

CAPITAL (FULL PAID)	-	-	\$1,500,000
SURPLUS AND PROFITS	-	-	\$1,500,000

FRANK K. HIPPLE, PRESIDENT

ART TUITION

The Art Institute ART SCHOOL of Chicago

W. M. R. French, Director N. H. Carpenter, Secretary

Study art under the most favorable conditions in this country—in the Art Institute with its art galleries, permanent collections, passing exhibitions, lecture courses libraries, and constant association with accomplished artists and teachers.

Drawing, Painting, Illustrating, Normal Instruction, Sculpture, Decorative Design and Architecture. Students may enter at any time. No art student, east or west, ought to select his school until he has seen the fine illustrated catalogue of the Art Institute, mailed free on application.

Be careful of the name, the Art Institute.

RALPH HOLMES, Registrar

Dept. P., Art Institute

CHICAGO, ILL.

THE MISSES MASON

Studio: 48 East 26th Street, New York

**Classes in
Design, Decoration of Porcelain**
Catalogue on Request



Learn to be an Illustrator
in the BEST school. Illustration can be taught thoroughly by correspondence.

WE DO IT

Prospectus, illustrated by pupils holding salaried positions, sent free.

The SCHOOL OF ILLUSTRATION

Founded by F. Holme, 1898.

Office 818, 26 Van Buren St., Chicago

MISS EMILIE C. ADAMS MINIATURES

Portraits and Figures on Porcelain and Ivory. Decorative work in both Mineral Painting and Water Color

Studios: 745 Third Ave., Lansingburgh, N. Y.
and at the Emma Willard Art School, Troy, N. Y.



The River School of Art Painting, Music

Handicrafts, Design, Poetry

July 11th to August 18th, 1906

ADDRESS

Washington's Crossing, Titusville, N. J.

SUMMER SCHOOL OF POTTERY

ALFRED, N. Y., OPENS JULY 3rd

WRITE FOR CATALOGUE

CHARLES F. BINNS, Director

In writing to advertisers, please mention The International Studio.

ART TUITION

Art School—Pratt Institute

BROOKLYN, NEW YORK.

Life; Portrait; Illustration; Composition; Design; Modeling; Oil and Water Color; Applied Design; Stained Glass; Interior Decoration; Textile and Furniture Design; Art Metal; Jewelry; Chasing; Enameling; Medal Work.

Two Years' course in Architecture.

Two year courses in Normal Art and Manual Training.

20 Studios; 28 Instructors; 18th Year.

WALTER SCOTT PERRY, Director.

New York School of Industrial Art

Office: 27 West 67th St. Studios: 215 West 57th St.

SUMMER TERM, JUNE 4 TO SEPTEMBER 29, 1906

Preparatory Classes, Theory of Design, Textile Design, Costume Design, Interior Decoration, Handicrafts, Normal Art Training.

Special Normal Art Class July 9 to August 17, giving Certificate

ELISA A. SARGENT, President.

CLEVELAND SCHOOL OF ART

Juniper Drive & Magnolia Ave., Cleveland, Ohio

Season of 1905—1906 opens in the new school building, with new equipment. Circular.

MISS GEORGIE LEIGHTON NORTON, Principal.

CHICAGO ACADEMY OF FINE ARTS

Eminent Instructors. Shorter Courses.

All Branches. Unexcelled Facilities.

Catalog on Application to Registrar.

338 WABASH AVENUE,

CHICAGO, ILL.

PORCELAIN PAINTING

Instruction in figure painting and the decorative application of the figure

STUDIO

PAUL DOERING 26 E. Van Buren Street, Chicago



Guild of Arts and Crafts

OF NEW YORK

109 East 23d Street

Classes in Design and the Crafts during the summer months.

FOR THE SUMMER OF 1906

The Classes in

**Painting, Sketching, Drawing & Designing
At SHELTER ISLAND**

will commence June 1st, for the tenth season. Criticism will be given by W. Cole Brigham. Prospectus will be sent on application. For information apply to either W. COLE BRIGHAM, Shelter Island Heights, Suffolk Co., N. Y., or to Miss Myrtle L. Hope, 354 W. 56th Street, New York City. (Telephone: 2470 Columbus).

Out-Door Sketching Class

POINT PLEASANT, NEW JERSEY

Two weeks only, June 15 to July 1st. Instruction twice daily. Tuition fee \$10.00. Full particulars on application. Address MISS R. PALMIE, 7 West 42d Street. Room 23, New York.

ART TUITION

Eric Pape School of Art . . .

Eighth Year—October 2, 1905, to June 2, 1906

Head Instructor and Director, ERIC PAPE

No examinations for admission to any of the classes. Students begin by drawing from the nude and costume models as is done in the Paris academies upon which the school is modelled. Fine large studios.

**Drawing, Painting, Composition,
Illustration and Decorative Design**

Drawing and Painting from "life," separate classes for men and women. Portraiture, Still-life, Flower painting, Water-color, Pastel, Composition, Decorative Design and Painting, Practical Design for Textiles. Illustration, Pen, Wash, Gouache, Poster, and Book-cover designing.

**Morning, Afternoon and Evening Classes. Scholarships
Medals, and Prizes.**

For illustrated circulars address the Secretary.

Corner Massachusetts Ave. and Beapton St., Boston, Mass.

Art Academy of Cincinnati

Summer Term, 1906, June 18 to August 25

Drawing and Painting from life, Composition,
Anatomy, Wood Carving, China Painting, Design.
Located in Eden Park overlooking the city.

The Art Museum and its Library are open free.

J. H. GEST, Director, Cincinnati.

Fall Term opens September 24.

The London School of Art

Stratford Studios, Stratford Road
Kensington, W. London, England

October 1, 1905, to July 1, 1906

Drawing, Painting, Composition, Illustration, Etching
TEACHING STAFF:

JOHN M. SWAN, R. A.

FRANK BRANGWYN, A. R. A.

ARTHUR S. COVEY

SUMMER CLASS IN BELGIUM

Membership is limited in all classes and students will be admitted
in the order of their application whenever a vacancy occurs.
For further particulars, apply to

C. P. TOWNSLEY, Director

Columbus Art School

Columbus, Ohio

27th Year Begins Oct. 2, 1905

Drawing and Painting, Modeling, Water-color Painting, Composition,
Anatomy, Applied Design, China Decoration and Burnt
Wood Etching. A practical department of illustration, embracing
commercial, newspaper, book and magazine illustration. For
catalogue or further information address,

JOHN E. HUSSEY, Director

Whipple School of Art

Studios, 902 SIXTH AVE., cor. 51st St.,
New York City

Under the direction of

Mr. Charles Ayer Whipple

pupil of the famous Paris artists Bouguereau, T. Robert
Fleury and Gabriel Ferrier. Drawing and Painting from
Life, Still Life and the Cast. Illustration. Composition.

The drawing and painting of the figure is of the greatest
importance in studying to be an artist, and these classes are
of a high order.

The pupils in the Illustration Class work in all mediums,
pen and ink, wash, water color, crayon or oil, the aim being
to make the works pictorial and practical.

ART TUITION

MECHANICS INSTITUTE

ROCHESTER, N. Y.

Department of Fine Arts

(BEVIER MEMORIAL)

Twenty-first Year

THEO. HANFORD POND, Superintendent

MISS ANNA PAGE SCOTT

Painting, Oil, Water Color and Pastel, Costume and out
door work.

FRANK VON DER LANCKEN

Drawing and Color from Life, Anatomy, Illustration, History
of Painting and Sculpture.

MISS M. LOUISE STOWELL

Drawing, Color, Composition and Saturday Classes.

THEO. HANFORD POND

Decorative Arts and Crafts, Modeling, Pottery, Silver and
Copper-Smithing and Chasing, History of Architecture and
Ornament.

HENDRIK VAN INGEN

Architectural Design and Draughting; Perspective.

REGULAR COURSES

Fine Arts, three years; Normal Art, three years; Decorative Arts and
Crafts, three years; Architectural Art, three years

Four Prize Scholarships
Awarded Yearly.

Illustrated Circular
Sent on Application

OSGOOD ART SCHOOL

46 West 21st Street, New York

Summer Classes from June 1st until September 15th. Pupils can
enter at any time. Established 1877. Open throughout the year.
MISS A. H. OSGOOD, Principal Osgood Art School.

School of Industrial Art

OF THE PENNSYLVANIA MUSEUM

BROAD AND PINE STREETS, PHILADELPHIA

Thorough work under trained specialists
in all branches of Fine & Industrial Art

Special provision for classes in Illustration, Archi-
tecture, Decorative Painting, and Sculpture,
Pottery, Metal Work, Industrial Design, Textile
Design and Manufacture.

L. W. MILLER, Principal

ART SCHOOL

Awarded International Silver Medal at St. Louis, 1904

Term: October 1—June 1. For Beginners and
Advanced Students.

Design, Modeling, Wood-carving,
Cast and Life Drawing,
Water-Color and Painting;
Evening Class in Costume Drawing.

Instructors:

SOPHIA ANTOINETTE WALKER, HELEN M. TURNER

Young Women's Christian Association,
7 East 15th St., New York.

Office Hours: 9 A.M. to 5 P.M. and 7 to 9 P.M.

The Mystic Summer School of... Landscape Painting

Open May 1st. Write for Circular

MYSTIC ART SCHOOL, Mystic, Conn

In writing to advertisers, please mention The International Studio.

AD. XIII

ARTISTS' MATERIALS

F.W. Devoe & Co.'s Artists' Tube Colors

CANVAS, ACADEMY BOARDS,
FINE BRUSHES FOR OIL AND
WATER-COLOR PAINTING, etc.

"THE STANDARD QUALITY"

Everything in Artists' Materials

F.W. DEVOE & C.T. RAYNOLDS CO.

Fulton Street, cor. William
NEW YORK

176 Randolph Street
CHICAGO

The Largest Manufacturers and Importers of Artists' Materials
in the United States

KUT PRICE KATALOG ARTISTS' MATERIALS

Lee Roessler,

116 S. High Street.

Columbus, Ohio

D & C^o.
FRANCE

WHITE CHINA FOR DECORATING



Send for new catalogue just out, and order through nearest local dealer.

ENDEMANN & CHURCHILL, 50 MURRAY STREET
NEW YORK

The Fry Art Company

11 EAST 22d STREET, NEW YORK

Begs to announce that their new and enlarged Catalogue of Materials for China Decoration and Water Color Painting has been issued.

Send for it, mentioning "International Studio."



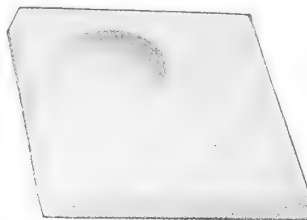
The Palette Art Co.
56 East 23d Street, New York
Artist's Materials
of every description



Plaster Casts—Picture Frames
The Palette Art Co., 56 E. 23d Street

In writing to advertisers, please mention The International Studio.

A SUPERIOR WORKING GOLD FOR CHINA PAINTERS



$\frac{1}{4}$ Actual Size.

The only gold that
does not harden
before using

Unequaled for
Belleek, requiring
but one
firing

Sample sent post-paid for 25 cents

ASK YOUR DEALER FOR IT. ACCEPT NO OTHER

CERAMIC GOLD COMPANY

Box 129, Station W, BROOKLYN, N. Y.

A. B. COBDEN

Ceramic Art Supplies

All Materials for China Painting. Instructions Given.
Price List on Request.

13 S. 16TH STREET

PHILADELPHIA, PA.

PLASTER CASTS

FOR THE USE OF

Schools, Colleges,
Art Academies and
Art Schools, as well
as for the decoration
of halls, living-
rooms and "dens"
of residences. Send
5 cents in postage
for Catalogue and
Price List.

**L. Castelvocchi
& Co.,**

225 4th Ave.,
NEW YORK

Importers and Manu-
facturers of Casts and
Bronzes, Antique,
Medieval and Modern



DRAWING PENCIL PERFECTION

IN ELEVEN GRADES OF HARDNESS

Send 16 cents for generous samples of
Dixon's American Graphite Artists' Pencils

JOSEPH DIXON CRUCIBLE CO., Jersey City, N.J.

AD. XIV

ARTISTS' MATERIALS

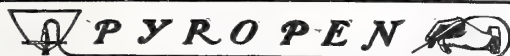


"IDEAL" in Name. IDEAL in Quality. An extra soft finish Pencil Rubber. Made in five sizes—12, 24, 36, 48 and 72 pieces to the pound. Especially adapted for Artists', Architects' and Draughtsmen's use.



"KNEADED" Pencil Rubber is famous for its erasing qualities. Will erase without injuring the surface of the paper. Excellent for Cleaning Drawings. A Plastic Rubber which can be kneaded into any shape desirable. No. 1222, Small. No. 1224, Large.

EBERHARD FABER, New York



Leading Instrument in Pyrography. Heated by GAS. No Benzine or Bellows. All Art Material Dealers; or post-paid for \$1.00 from WISEMAN MFG. CO., 140 W. 23d Street, New York

SPENCERIAN STEEL PENS

For fifty years have held the confidence of careful writers, and are considered *The Best*.

Samples for trial, 12 pens different patterns sent on receipt of 6 cents postage.

SPENCERIAN PEN COMPANY
349 Broadway, New York

WM. H. POWELL

Fine Art Gallery, 983 6th Ave., New York

ARTISTS' MATERIALS

New York Agent for LEFEBVRE-FOINET of Paris

Importer of EDOUARD'S & BLOCKX'S HAND-GROUND, PERMANENT French Oil Colors, BEST IN THE WORLD, French Canvas and Brushes. Mail Orders have prompt attention.

PICTURE FRAMING A SPECIALTY

In writing to advertisers, please mention *The International Studio*.

A. Sartorius & Co.

Manufacturers and Importers of

Artists' Colors and Materials

China Colors in Powder

(In vials or in bulk.) Vials and corks for dealers and teachers bottling china colors.

China Colors in Tubes

(Oil and Water Preparation.)

Artists' Oil Colors, Artists' Water Colors, Artists' Moist Oleo Colors, Artists' Fine Brushes

Write for A. Sartorius & Co.'s Catalogue containing many instructions how to mix and apply colors.

45 Murray Street, New York

E. H. Friedrichs' MASTIC VARNISH

is used by all leading artists. Trial can—40 Cents—postpaid

A. C. FRIEDRICHS, 169 West 57th Street, New York

Art Material Catalogue—Ready June 1st

CHAS. SCHENK, Art Publisher

10 East 14th Street
NEW YORK



Specially recommends for Artists the following Books and Photographs:

DRAPERIES IN ACTION (flying draperies) 36 Plates, with 128 Photographs from Life.
POSES OF CHILDREN: 32 Plates, with 78 Photographs from Life.
MAROLD ALBUM, MUCHA ALBUM, and ALLEGORIES.
PHOTOGRAPHS FROM LIFE: Heads, Feet, Hands, Legs, and Entire Body.
ARTISTIC POSES of Male, Female and Children. Photographs of Animals.

ALGUMAR WATER COLORS

15 CENTS DOUBLE PAN

ALBIC (white) and PEARL (transparent) MEDIUMS, 25 cts. Immense advantages. Blend like oil. Do not run. Full instructions, 1 cent stamp.

A. G. Marshall, Thousand Island Park, N. Y.

AD. XV

SUMMER SCHOOL of Painting, Vineyard Haven, Mass.

(Island of Martha's Vineyard), conducted by MR. ARTHUR R. FREEDLANDER.
Season: **June 15 to Sept. 15, 1906.** Instruction given in Landscape and Figure Painting in Oil, Water Color and Pastel. For circular and further information, address A. R. FREEDLANDER, 80 West 40th St., New York; after June 15th, Vineyard Haven, Mass.

EXTRA NUMBER TO THE INTERNATIONAL STUDIO THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS

WITH FORTY COLOURED PLATES

4 to. \$3.00 net; post 35c.

Though younger than both the Royal Academy and the Royal Society of Painters in Water-Colours, which have formed the subject of previous Special Numbers, the Royal Institute is already in the eighth decade of its existence, and counting as it does amongst its past and present members many who stand in the front rank of water-colour painters, its influence on this branch of art has undoubtedly been far-reaching.

The account of the Institute will be written by Mr. A. Lys Baldry, who has had access to documents connected with its history which have hitherto remained unknown to all but a few.

LIST OF COLOURED PLATES

H. G. HINE: "Wareham Bridge"
CHARLES GREEN: "The Student"
GUIDO R. BACH: "The Infant Pan"
SIR JAS. LINTON: "A French Fisher-Girl"
TOM COLLIER: "Southwold from the Beach"
E. J. GREGORY, R.A.: "The Birthday"
JAS. ORROCK: "Lincoln"
E. M. WIMPERIS: "Sussex"
SIR JOHN TENNIEL: "Misfits"
C. E. HOLLOWAY:
 "A dreary stillness saddening o'er the Coast"
J. AUMONIER: "On the Downs near Harting"
J. FULLEYLOVE: "Interior of a Mosque"
G. H. BOUGHTNO, R.A.: "April"
RANDOLPH CALDECOTT: "The Last Flight"
F.G.COTMAN: "Morning Mists, Hemingford Grey"
FRANK DILLON:
 "The Tombs of the Kaliphs, Cairo"
G. S. ELGOOD: "Le Folgoet"
KEELEY HALSWELLE: "S. Maria della Salute"
FRANK WALTON:
 "Salmon-nets, Gairloch, Ross-shire"
WALTER LANGLEY: "An Old Cornish Woman"
GEO. WETHERBEE: "A Fisherman's Treasure"

FRANK DADD:
 "Those who swim in sin must sink in sorrow"
CLAUDE HAYES: "The Hayfield"
ALFRED EAST, A.R.A.: "In the Park"
YEEND KING: "The Izar at Tolz"
A. W. WEEDON: "A Highland Glen"
BERNARD EVANS: "On come the curled clouds"
JULES LESSORE: "An Allegory"
KATE GREENAWAY: "The Street Show"
ROBT. FOWLER: "A Reader"
ST. GEORGE HARE:
 "This—all this—was in the Olden Time long ago"
R. B. NISBET, R.S.A.:
 "A Wet Day, Old Berwick Bridge"
HANS VON BARTELS: "The Little Jacob"
J. P. GULICH: "The Art School"
DUDLEY HARDY: "Peonies"
W. LEEHANKEY: "Benear me when I fade away"
J. S. HILL: "When the Tide is Out"
G. C. HAITE: "Sunset"
JOHN HASSALL: "The Merchant"
JAS. CLARK:
 "Now while the birds thus sing a joyous song"

JOHN LANE COMPANY, New York
THE BODLEY HEAD **67 FIFTH AVENUE**





"PETUNIAS." BY FRANCIS E. JAMES.

MODERN FLOWER - PAINTING AND ITS CHARACTER.

IT is the intention of this article to note, if only to a slight extent, the release of the art of flower - painting from convention. We include with our illustrations a reproduction of the work of the great flower-painter Van Huysum, typical of the old school of flower-painting; and we mark the transition period with an illustration of works by William Hunt, by Mrs. H. Coleman-Angel, and by Th. Grünland, the characteristics of whose work were so much in advance of his time. Grünland's picture is dated 1835, exactly one hundred years after Van Huysum painted the flower-piece we reproduce. Jan van Huysum died in 1749. He had formed himself on De Heem and Mignon, and almost up to Hunt's time his convention remained unbroken. Diaz, in his own fantastic way, painted a few flower-pieces, which enriched the history of the art that finally Fantin-Latour, in a more sympathetic manner, was to revolutionise. Among living English flower-painters Mr. Francis James proves himself in water-colours a fine master, and the work of Mr. Alfred Parsons, A.R.A., in this direction will be remembered. Mr. George Clausen, A.R.A., taking flowers seriously on every occasion when he has painted them, has treated them with remarkable success. In France M. Dumont submits their beauty to a delicate impressionism, and Madame Madeleine Lemaire has deservedly won a high reputation. Amongst painters generally, in England at least, there is an apparent revival of interest in the fascinating art, following out the spirit in which it was approached by Fantin-Latour; and nothing is more interesting to note than the different standpoints by which the treatment of flowers is approached by painters of reputation in dissimilar directions. We include an illustration of Mr. Gerard Chowne's work, a younger painter, who has of late successfully devoted his attention almost wholly to the art.

Perhaps the triumph of flower-painting remains, in an almost symbolical way, with an age like our own, which in every department of art seems

only to fashion brightly coloured flowers on trees planted by the old masters. Certainly, as flower-painting stood in the old days, it was treated seriously only as decoration. When we find flowers painted for their own sake at all, it is in a hard and botanical manner, scarcely a delight for botanists, and hateful to the lover of flowers. When inserted into backgrounds of pictures, they served only such purpose as a decoration on the curtain might, or an ornament in the room. It would seem that to the old painters a flower was never to be considered as anything more than ornament. The ancient flower-painter never dreamed that every flower has an individuality to assert, a life to lead. Because the modern painter has something of the brotherhood with flowers which St. Francis taught, has tasted the friendship with them that Herrick knew, he is in a position to paint flowers after a



FLOWER-PIECE

BY JAN VAN HUYSUM



"ROSES"

(By permission of Mr. William Permain)

BY W. HUNT

better fashion. The old school never escaped in their flower pieces that artificiality which is so repellent to the flower-lover, and momentarily robs him of his love of flowers. Only one form of flower painting is as interesting as our modern work: the flowers which in the pictures of Mantegna and Botticelli star the fields and gardens, and kiss the white feet of the women moving among them; and this, imitated closely by Burne-Jones, Morris, and their followers, has intruded itself more or less sympathetically into modern design. In the old painters the convention was delightful, in the moderns it is a delightful affectation, until its affectation dawns upon our minds. Then we take flight to those artists who do not treat flowers botanically, ornamentally, or fantastically, but as a manifestation of the spirit of nature, just as much a part of the spirit of nature as we ourselves are.

Analogy can be traced between classical landscape as painted up to the early nineteenth century, and the artificial treatment of flowers. At last it became evident that nothing was to be gained by going on painting flowers in an artificial



"A CLUSTER OF FLOWERS"

(By permission of Mr. John Baillie)

BY TH. GRÜNLAND

Modern Flower-Painting

manner, that came to be always a variation or a re-arrangement of the same thing with greater or less artistic skill. Tired of these things the ordinary picture-buyers refused any longer to hang pictures of flowers in their rooms that possessed little reminiscence of living flowers. One may like classical landscape, with its artifices, as one likes the convention of the theatre, and one may add to this an appreciation of Constable's paintings and the work of the Barbizon school. Yet it makes one unhappy to think that there certainly was a period when artificial landscapes and flowers were nigh the only rendering of landscapes and flowers to be got. Such a period was, as we know, in continuance for a long while. If one has curiosity to understand the states of mind which art in its changing forms always expresses, and when one explores back into this region, one wonders what state of mind prevailed which contented itself with finding art everywhere so conventionalised and cut off from the vitality and restlessness of life; carrying in every one of its artificial statements a form of compromise with truth peculiarly irritating to the modern mind.

We can only look for the highest art where a thing has been painted for its own sake. Art for art's sake must always remain the only creed for the artist. This beautiful creed has often been brought into disrepute by its professors, who have obscured its issues, mistaking art to mean the laying on of paint. Those painters who have frankly included flowers only as notes of colour in their pictures cannot seriously be regarded as flower painters. Flowers have a temperament. A certain temperament is demanded of the painter who is to paint them. Unless the artist feels that he can lift the petals of the flowers and regard them as something different from only shapes and colours, whatever beautiful colours he reads there, he cannot be regarded as a flower-painter—though he may be a painter of flowers. Great painters are marked out from those who

are near to them by a sensitiveness of vision, which is as though their hand touched and learnt the surface of every object that they painted. Through the interpretation of style, rather than by a laboured imitation, they differentiate between silver and steel. To be able to reduce everything down to tones, to touches of paint, is talent, but to make tones and touches symbols of the very elements, is genius.

The truths of painting thus made one with truth itself, the fame of the painting lasts. Yet there is an abstract truth also in that painting, secondary though it is to the first kind, where all things are made to surrender the realisation of their own surface quality to a beautiful quality of paint. This is a convention, but within this convention the best modern painting will mostly be



"APPLE BLOSSOM"

BY MRS. H. COLEMAN-ANGEL

(By permission of Messrs. Ernest Bawn & Phillips)

Modern Flower-Painting

found. A third school there is, where paint is always the humble handmaid simply of close imitation. Of the first school were Velasquez, Manet, the greatest painters, purely painters of the world. By right of their genius paint becomes of the substance of the object before them, whilst it brings that object back to the character of paint. Perhaps in flower-painting greater heights have been touched by the average painter than is possible, except to great genius, in landscape and figure composition. By concentration the painter is enabled to reach in the one trial the high state of mentality where, at last, his vision instinctively makes exchange between the qualities of paint and those of the thing chosen for representation. The difficulties of a large composition may more easily overwhelm the comprehensiveness of his inspiration, and betray the incompleteness of his vision. For, after all, the first secrets of art lie less with expression than within the vision.

Facility in handling, acquired too soon, has often barred the way to truer vision; by some trick of technique an unsympathetic counterfeit of what is actually to be seen only after deep search is given. This fatal facility, in nine cases

out of ten, precipitates the artist's mind into a state of paint. Style comes to him; but of the plausible kind that puts a lie into his own mind as to the appearance of everything about him.

In flower-painting there was a transition stage, well represented in the *still-life* work of William Hunt, between the ancient glazed flowers and the modern method. It is a most interesting period as showing the passage from arbitrary convention to the awakening of that spirit of pantheism with which flower-painting as an art may be really said to have begun. The old conventions still remained to clog the vision of the painters of this transition period; they remained as a legacy to their view of nature. So strong was the habit of vision that even Nature herself seemed thus conventionalised when they turned to her: not for a while would she remove the mask that obscured her beauty, because whatever exists in our minds exists in nature. They saw nature through a window of tradition. It was France, of course, that opened that window wide and in Fantin-Latour the imprisoned art of flower-painting escaped to the open air. Flowers may always have been our friends, but Fantin revealed to us the inmost beauty of their friendship. His



"POPPIES"

(By permission of *Mdme. Blanche Marchesi*)

BY MADELEINE LEMAIRE



"AN AUTUMN BUNCH." BY FRANCIS E. JAMES.

Modern Flower-Painting

art speaks of their companionship. For myself, when I enter a room where cut flowers are, I am haunted with the ghosts of Fantin's flowers.

Flower-painting cannot be classified so easily under the headings of oil-painting and water-colour as it can be under individual styles. For style expresses temperament, which is stronger than any limitation that a change of medium can impose. And style rides right over and transforms a fresh medium, instinctively accommodating to itself and finding a changed expression through the new limitations. For the limitations of a medium are not obstacles in the way of expression to the artist, but a new language in which he shall say the personal thing; and, saying it, take beauty, variety and character from the character which that particular medium is capable of yielding. The characteristic and individual touch, which in art is the whole fascination, is never so fascinating to the critic as when he watches the artist's swift passage from a known and practised medium to an unknown and foreign one. It is most interesting to watch genius transform the difficulties of the new

medium into the very advocates of his own fancy, to watch the medium gradually surrender its inherent characteristics to his impulsive and inspired control. There is interest too in watching the artist change his choice of flowers, change the problem which he sets himself, whilst his hand has its own autographic expression of never-changing character. For the touch which has character never changes, and this is not mannerism. Mannerism is when the vision never changes; when the artist ceases to look for new curiosities in nature, ceases to put his facility to the test on untried things. Fantin carried his dainty pathetic touch, imbued as it was with the soul of some fallen petal, from flower to flower, stealing the essence of each one's beauty as a bee. The reflections change in the glass, the shadows on the table, and the stems stand or hang in different ways: there is indecision everywhere in nature. No flower that is moved in the glass can ever be put back in quite the same place again; but the painter's handling never changes. Always with the same delicate sympathy Fantin carried his brush to paper. He



"ROSES"

(By permission of Messrs. Obach & Co.)

BY FANTIN-LATOURE



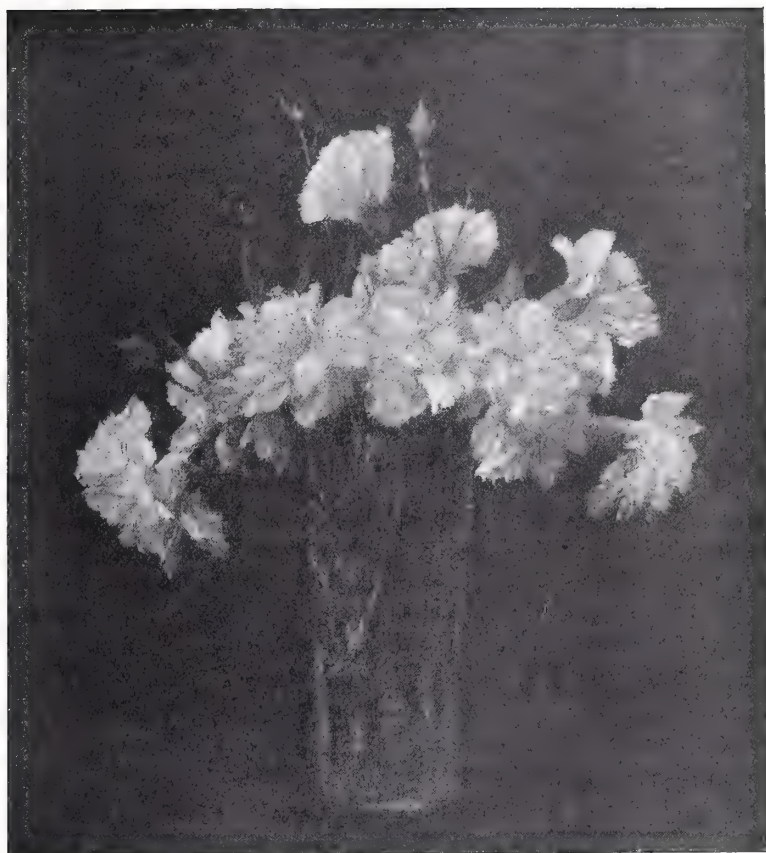
VASE OF FLOWERS
 BY FANTIN-LATOURE
 (By permission of Messrs. Obach & Co.)



"ZINNIAS AND MICHAELMAS DAISIES"
 BY G. CLAUSEN, A.R.A.
 (By permission of Mrs. Frank W. Gibson, née Joachim)

Modern Flower-Painting

paints his flowers in what light he will, he arranges them as he pleases, and we know that the arrangement is passing and the light moves only a little less quickly than the wind that passes over them. The artist's sympathy with all these changing phenomena is the only thing that lives, the phenomena of atmosphere change and all flowers die. Where art becomes mannered, tricky, stale, unsympathetic, and difficult to justify, is where the flower itself has ceased to be the inspiration, and the inspiration has come from paint, mere paint—that is, if it were possible for any inspiration to come from paint. The mistake which much modern art makes, as we have hinted, is that painters seek their inspiration on the palette, seek to adjust nature to



"PINKS" (By permission of Messrs. Obach & Co.) BY FANTIN-LATOURE



"A BOWL OF ROSES"

(By permission of Mr. John Baillie)

BY H. S. TUKE, A.R.A.

Modern Flower-Painting

their technique. Certainly this latter is a blasphemous performance, and needs little consideration at the hands of the critic. It deceives many by its suavity and its conceits, it makes the perception of style difficult, having itself an appearance of style. Having a ghastly semblance of effective painting, it degrades the art to the level of conjuring, but its crying shame is that it prevents the ordinary person coming to the real thing. The impulse in to day's art towards flower-painting, as witnessed by the recent exhibition of modern flower-paintings at the Baillie gallery—where many painters are seen for the first time as flower-painters—must come as a corrective tendency to the worship of paint as distinct from art, which has been so derogatory to the development of style in painting in the true and deeper sense of that word. It is true that one can reduce a flower to so many *planes*, but there are subtleties of which such a treatment takes no cognisance. Flowers bring the painter down to their own delicate, evasive life, which is *still-life*—not different from any other *life* to paint. The portrait-painter, be his technique never so extravagant, must always come back to the certain precise and definite features of his subject and their modelling. The same with the painter of animal life. The painter of inanimate backgrounds can swagger in his paint, changing, falsifying even, with little chance of detection, embellishing, generalising, and all this legitimately; but *still-life* claims the same reverence as portraiture, for the character of the flower has to be regarded. A painter cannot generalise a flower: he does not succeed in suggesting its presence effectively unless he suggests its character.

The history of modernity in art—the hope of the future—lies within the recognition of individuality. For, just as the sum of life is made from separate individuals, so also in the artistic adventures of individualities is found the history of art. A frank recognition of this is certainly our modern possession; and the painting of flowers—because it depends almost, if not entirely,

upon the expression of a stand-point towards them, without the environment of another subject or idea—provides ground for studying and analysing on a small plane the development of modern art. The artist's aims here are isolated, his methods, his peculiar vision are brought down to expression as centred round one little flower, an object so beautiful as to be capable above most things in life of inspiring beauty, but devoid of interest outside itself and art, except legendary interest, and divorced from subject.

In finding that flower-painting is so purely a modern art, it may well be argued that we deprive such older painters as Van Huysum of any good reason for painting them. By insisting, it may be argued, on this point we disregard the fact that many of them devoted much of their best energy to the art. It may be answered, that we separate the newer manifestations of the art from the old through the fact that of the two schools the moderns try for the higher things. And we say



"LILIES"

BY STUART PARK



"ROSES." BY KATHERINE CAMERON.

this without hesitation ; there was a certain absolute knowledge and botanical triumph on which the older flower-painters, having regard, of course, to beauty, claimed recognition. They were trying, more or less, to paint actual flowers, to create with carefully numbered petals an exact imitation. The modern desires the imitation of the appearance of flowers, he does not number the petals, but dissolves them in tone, losing them willingly to a shadow there, hinting at their character here, as they emerge into the light. The effect of atmosphere on the flower presents as large a part of the problem of their flower-painting as the

flower itself. The lighting of their subject is studied with the elaborateness of a stage manager lighting a play. This is the great difference between the old style and the new : the old was concerned with the thing itself, the modern with its appearance. We know how clearly separated are the two. The latter becomes the vehicle of emotion, where the former was contented with the statement of a fact. This is why, in whatever else modern painting has failed, this remains to us—in an age perhaps of little things—that we have painted flowers as if they were our companions. We have painted them, not only with a regard for the character of their growth, but also with a reverence for the character of their legend ; and rightly the art of flower-painting remains for the most part with the cut flowers, which we have imprisoned with ourselves in the service of our civilisation.

T. MARTIN WOOD.

THE ART OF ALEX-
ANDER ROCHE, R.S.A.
BY HALDANE MAC-
FALL.

THE busy hive of the great city has ever been the cradle of art. It is a somewhat strange fact, but so it is, that in the seething city, not in the pure air of the country, art is by habit born, and has always most splendidly thriven. Sport, which would almost seem by its very nature to bring to birth the accents of the lover of nature, has scarcely produced artists even of second-rate powers ; whilst out of the frantic turmoil of the crowded centres of feverish life has arisen the maker of the masterpiece. Amsterdam, Madrid, and Venice, London and Paris, the strenuous heart's hubbub of the greatness and feverish ambitions of their vital day, these have given of their rich plenty to the arts ; and, in like manner, it is not to the picturesque villages or pretty rural townships of the North to which you shall go for the artistic achievement of our day, but to the grimy, teeming cities, to find, amidst their bustle, the vigorous schools of painters flourishing and the arts receiving encouragement. And of all the noisy, dingy, grimy cities



"STOCKS"

BY GERARD CHOWNE

(By permission of Mr. John Baillie)

Alexander Roche, R.S.A.

of the North, it is in Glasgow that you shall find, working with many aims in common, a band of men whose pictures are sought after by foreign States for the enrichment of their permanent collections. And of all the younger men of genius who have brought distinction to this great city there is none in the realm of colour more gifted than Alexander Roche.

Alexander Roche was born in Glasgow on the 17th of August, 1863, his father being of French stock, his mother a Johnstone from the Borders. His early training was at the Glasgow School of Art, where he had for fellow-student his friend John Lavery, with whom he went in 1881, being now about eighteen, to Paris, becoming a student at Julien's schools, having for masters Boulanger and Lefebvre; later he studied under Gérôme. Two years saw the young fellow back in Glasgow, but a fire destroyed his studio, and he packed off to Paris again. Restless to get back to work, however, he returned to Glasgow, in the neighbourhood

of which he has remained until his recent move to Edinburgh, where he is now settled. The rest of his career has been an eager striving to express in terms of colour the music that is in him.

Alexander Roche, then, is bred of the romantic blood of the Borders, with eyes of the dainty vision of France, eyes that see beauty in what the rest of the world is inclined to pass by as being but of the commonplace life of the day it lives in—eyes that have revealed to the world what magic of colour is in the greys of nature, what tender greys lurk in the gayest colour. Hence it comes that, just as some romantic minds would seek for the colour of life in the romance of action, so Roche's eyes see romance in the colour of things. He is, above all else, a colourist, and he has the gift to fling upon canvas with quick, deft brush that strange, almost musical quality which thrills the sense with colour as music thrills the ear with sound.

Alexander Roche was at first influenced by the works of the French Romanticists and the modern



"LANDSCAPE"

(Copyright reserved)

BY ALEXANDER ROCHE



*(Original in the
Carnegie Institute,
Pittsburg, U.S.A.)*

"THE WINDOW SEAT"
BY ALEXANDER ROCHE

Dutch painters exhibited in the annual exhibitions of the Glasgow Institute—an influence that has had a vast effect on the whole Glasgow School; not so much, it should be added, by Corot as by Daubigny.

In Paris, being happily a young man and with fresh, quick eyes for the great artistic movements of his time, amidst the fierce partisanship of the French students of the "Quarter," young Roche and Lavery took sides, swearing allegiance under the banner of a man who had the faculty for leading youngsters to the heights; a man who has, as the French neatly term it, "made school." Roche and Lavery fell under the spell of Bastien Lepage, writing enthusiastic accounts of his work and aims to their old fellow-students in Glasgow, and converting to their cause one of the most brilliant of that brilliant group, the now well-known artist Guthrie, at that time a favourite and ardent pupil of John Pettie.

On his return to Glasgow, Alexander Roche determined to paint the figure out of doors, getting

into intimate touch with the colour values of nature itself, instead of doing his work in the studio; and a picturesque village a few miles out of Glasgow became his workshop and the background to his pictures. It is the work done at this time and under these conditions which gave him his greatest delight—which, indeed, as he himself says, he likes the best. The picture of this period most widely known to the public is, perhaps, the *Good King Wenceslaus*, shown at the New English Art Club at Knightsbridge, in 1890.

To Alexander Roche, together with the other younger men of his time, was now vouchsafed the revelation of Whistler; and he was to come under the spell of the personality of another man, far too little known outside Glasgow—a man who exercised a wide and powerful spell over his fellow artists, and was the centre of the enthusiasm which brought the Glasgow School to birth. W. Y. Macgregor had started a life-class in his Glasgow studio, gathering about him the young bloods who were to create the new movement, giving chief impetus to



"SPRINGTIME"

(In the possession of J. Paton, Esq.)

BY ALEXANDER ROCHE



*(In the possession of
David Tod, Esq.)*

"BETTY." BY
ALEXANDER ROCHE

its artistic achievement. To Macgregor is due the vigorous effort which was the breath of the movement—the striving for new and individual expression. The movement passed through the stage of bitter assault and clumsy battery, and came out triumphant; and to Alexander Roche is due no small part of that triumph.

The young men of the eighties strove hard to win their battle. And with them Alexander Roche won success after success. Gradually the old school of “niggle” and elaborate detail fell to pieces, and the younger men opened the eyes of picture-lovers to their finer performance.

From the new aims Alexander Roche never turned back. His first large picture on his return from Paris—a group of children learning their lessons on a bench outside the school—was painted thoroughly and well; and his *Tête-à-tête*, painted at the end of the eighties, was awarded the gold medal at Munich.

Then came a yachting cruise along the west coast of Scotland, which drew Roche’s eyes to those fine paintings of the sea and of life upon

the sea that have done almost as much to bring him fame and distinction as his portraits of young womanhood. He has a very rare power of painting salt-water and the lights that play upon the shifting ocean; of stating the character of the sea, the motion and swing of the waters, the heaving movement of the craft that ride upon the billows, and the suggestion of wind.

His marine piece, *The Clyde* or *The Squall on the Clyde*, opened the nineties well for him with an honourable mention at the Paris Salon, and, what must have been a particular pleasure to him, its purchase by Gaston La Touche, the eminent French artist.

The fascination of Italy next called to him, and he settled for awhile amongst the Sabine Hills, and painted Italian peasants. The vivid colour of Italy and of her people found hot response in Roche’s colour faculty, and tested it to its utmost pitch.

On his return from Italy he painted that twilight picture of *A Scottish Town* which was bought by the great German painter Liebermann; then came the strong work known as *A Landscape*, and his



“THE SAILING OF THE BOAT”



“THE SCOTTISH GIRL”
 BY ALEXANDER ROCHE
 (In the possession of J. Hunter, Esq.)



“JOAN”
 (In the possession of G. Bruce Low, Esq.)
 BY ALEXANDER ROCHE

equally well-known *Idyll* of the Grafton Gallery of 1892, which was bought by Sir George Reid, P.R.S.A., for the collection of the permanent gallery at Adelaide, New South Wales.

The year 1892 called him back to the sea, and gave us his *Fishers*, bought by Dr. Bode for the National Gallery at Berlin.

An event of high significance to his art was his journey to Madrid, where he steeped himself in the atmosphere of Velasquez; and his study of the master was not only of benefit to his own craftsmanship, but has made Alexander Roche one of the highest living authorities upon the works of the great Spaniard.

In 1894, the artist's thirty-first year, Alexander Roche had established his reputation. His painting, *The Clyde*, went by special invitation to the important exhibition of 1894 at Boston, to hang side by side with the foremost Frenchmen of the great era—Corot, Millet, and Daubigny; whilst, of the living

men, only Whistler and Sargent were of the company.

He now settled to that painting of the portraits of ladies which has shown him to be such a master of his craft. To 1896 belongs his famous *Lady Reid*, the following year seeing him awarded the gold medal at Dresden for his *Landscape*. In 1898 he painted his charming *Peggy*, bought for the permanent gallery at Pittsburg: the United States thus taking from us the first of those fine pictures of young womanhood which have shown Roche's mastery in the painting of the exquisite bloom that so enhances the beauty of that alluring age of womanhood which holds what the French call "the devil's beauty." *Olivia* followed, with *The Looking Glass* and *Chloe*; whilst *The Window Seat*, that charming picture of girls seated in a riverside window, painted in 1895, won the medal at Pittsburg in 1899—an honour that rewarded a work in which the great freedom and mastery of



FRAGMENT OF FRESCO: "THE FINDING OF THE RING"

BY ALEXANDER ROCHE

(Copyright owned by the Glasgow Corporation)



*(In the possession of
Deig Wilson, Esq)*

"THE BUTTERFLY." BY
ALEXANDER ROCHE



"THE LOOKING-GLASS"
BY ALEXANDER ROCHE

*(In the possession of
E. Porter, Esq., Pittsburg)*

Arts and Crafts Exhibition. Concluding Notice

handling are only equalled by the beauty and delicacy of colouring.

He again returned to his successes with young womanhood in his *Prue*, which was bought by the Munich Gallery in 1902, and the very fine *Nancy*, which was bought by the Walker Art Gallery of Liverpool. The delightful *Betty* is the subject of a mezzotint by T. Hamilton Crawford.

Portrait painting, in fact, now takes nearly all his time, and Glasgow was fortunate indeed in securing his brush to the making of *The Finding of the Ring* and other fine frescoes for the Banqueting Hall in the Municipal Buildings, where his work stands to the glory of the great city side by side with that of Walton, Lavery, and Henry. His later portraits are numerous, perhaps one of the best known being that of *Mrs. Andrew Carnegie and Daughter*.

Although the artist is at present engaged upon a heavy series of commissions in America, the Independents fortunately secured, for their remarkable show in London, his vigorously handled, subtly coloured, large canvas of *The Scottish Fishwife*, which, by the exquisite painting of a black cat, bears witness, amongst its other fine qualities, to a quaint and rich gift for stating the character of animals.

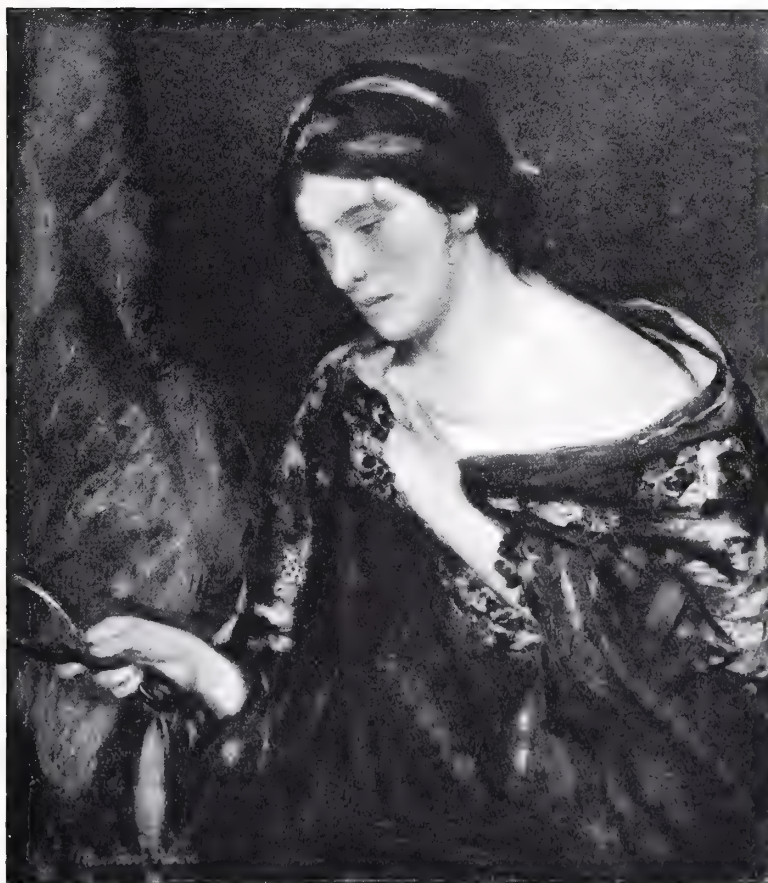
Alexander Roche has the courage of his opinions, and has lectured and written upon art. Indeed, he speaks with high authority.

In his rare gift of colour, one fairy godmother gave him rich dower; another gave him a rare sense of composition; and yet a third, as though he were not already rich enough, granted him a keen perception of character; these gifts he has used to masterly purpose, whether he paint the bloom of beauty that lies on young womanhood's fair cheek, or with vigorous brush raises before our eyes the swing and heave of the waters; whether he catch the flying lights that play on land and sea, or set the very winds upon his canvas.

HALDANE MACFALL.

THE ARTS AND CRAFTS EXHIBITION AT THE GRAFTON GALLERY. THIRD AND CONCLUDING NOTICE.

IN our last article we touched on the beauty of enamelling, the accidental beauty that pertained to a material which yields such a rich harvest in unexpected results. Such a medium, of course, must lay many traps, and entice to frequent failure the too eager amateur. In fact its illusiveness and indefiniteness of result is at once the secret of its charm and of its deficiencies. We mentioned the triptych of *The Red Cross Knight* by Mrs. Phœbe Traquair, a reproduction of which is now given. Even in the half-tone reproduction some of the beauty of contrast possible to the medium tells. It is this effect of contrast which makes enamelling, properly understood, so essentially a decorative art. Mrs. Traquair's triptych has faulty points of drawing, but the charm of colour she has attained more than combats this, and turns the



"MARGARET"

BY ALEXANDER ROCHE

Arts and Crafts Exhibition. Concluding Notice



TRIPTYCH IN SILVER AND ENAMEL :
"THE RED CROSS KNIGHT"

BY PHOEBE TRAQUAIR

been completed or not, because enamel without colour is like a cup without wine. Mrs. Ernestine Mills. attempts the symbolic design which we reproduce, and attempts it successfully up to a point : her drawing is watched carefully, but her enamel has not quite the spirit of true enamel-work which pertains to the two former designs. A too precise and pictorial definiteness has been striven for, accident has not been waited for with the patience and the knowledge which is characteristic of the true enamellist. Every artist has his peculiar medium : that enamelling is Mrs. Traquair's medium we do not doubt, and for the reason that its particular qualities are prized by her above every other quality. No artistic work could possibly be more opposed in its character to the aims of the art of enamelling than the art of wood carving. The carved fruit bowl (noticing the works chosen for this article in the order of our

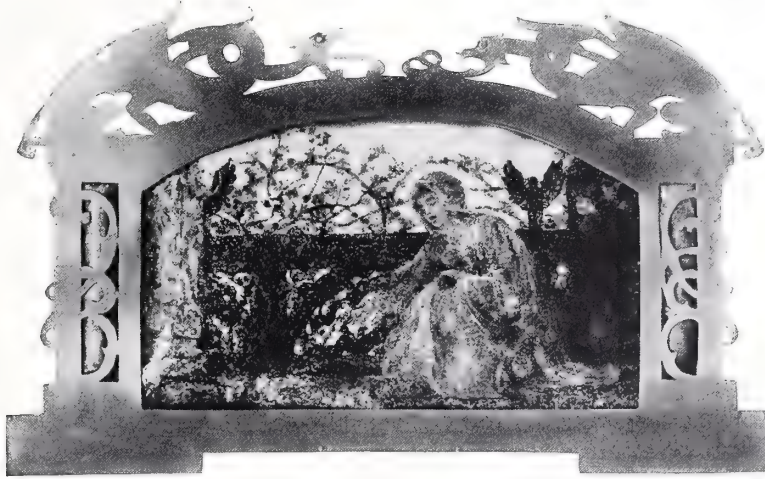
triptych into a pleasant and effective, even noble decoration. The enamel plaque *Twilight*, by Miss Gertrude Smith, is enclosed in a decorative frame of original device : like Mrs. Traquair's design, its chief merit rests with colour. Drawing, with its precise claims, seems a hard taskmaster which enamellists evade, seeking the greater license, the kindlier mastership of colour. It is a great deal to find colour satisfactorily attained, whether the drawing has



FRUIT BOWL : "BENEDICITE"

BY ADA JOHNSON

Arts and Crafts Exhibition. Concluding Notice



ENAMEL PLAQUE: "TWILIGHT"

BY GERTRUDE SMITH



THREE ENAMELS: "PEACE," "WAR," "FAMINE"

BY MRS. ERNESTINE MILLS

Arts and Crafts Exhibition. Concluding Notice



MIRROR IN MOSAIC FRAME
SET IN PEARLS

BY MRS. BRANSON

illustrations, which is quite as logical an order as that observed in their placing at the exhibition) by Mrs. A. Johnson claims particular attention, since it revives an art which has never ceased to be practised, but which was truly in need of a revival in the matter of artistic as apart from motiveless and cheap design. Of the two kinds of revival which mark any arts and crafts exhibition, that is the most valuable which restores to an art still in practice some of its ancient dignity and worth. The revival of an art which has lapsed, must always mean that it now is to a greater or less extent either the hobby of an artist or the enthusiasm of a reactionary. For an art does not expire whilst there is even a remnant of reason left for its existence. And so it is that the more interesting revivals are those where the objects treated come actually into the use or into the service of the arts of present-day civilisation. The fruit-bowl, for instance, which we illustrate, is useful enough: we have only to decide whether we care most to see on the table such an excellent example of the most historical of the arts; or whether we prefer the

ordinary kind of fruit-bowl which has descended to us, with other early Victorian heirlooms, or the often ridiculous thing which is sold to us as a fruit-bowl from the shops. A close examination of Mrs. Johnson's design proves its artistic value; it also reveals the conscientiousness with which she has practised her arbitrary and difficult craft. The mirror by Mrs. Branson, of which we here give an illustration, depends of course largely upon the effectiveness of the mosaics in colour. We can but indicate here our approval of this design, which certainly would fill many a place where it would contribute beauty to interior decoration. It is appropriate to pass



CANDLESTICK

BY W. BAINBRIDGE REYNOLDS, LTD.

Arts and Crafts Exhibition. Concluding Notice



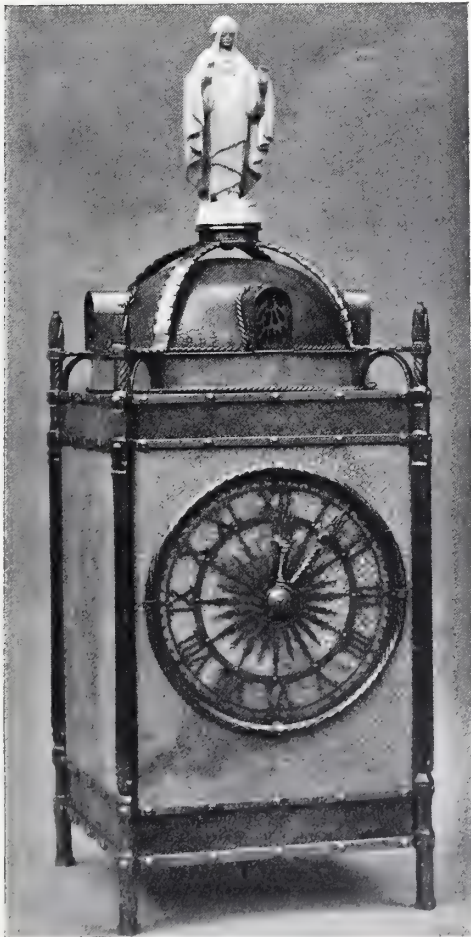
SILVER CLASP

BY COLLINS & CO.



SILVER DRAGON TEAPOT

BY T. PAUL COOPER



CLOCKCASE IN FISH-SKIN
AND IVORY

BY RICHARD GARBE



SILVER ALTAR CROSS WITH
AMETHYSTS AND ENAMELS

BY MR. & MRS.
ARTHUR GASKIN



SILVER FRUIT-PLATE

DESIGNED BY W. S. HADAWAY
EXECUTED BY F. LUTIGER

explained, except with reference to the slow passing years which, accumulated one upon another, have given to the world the most mystical and intangible of all its ideas, that of time. No lavish of material can be too great for a clock. It is likely enough Mr. Garbe has not explained this to himself, but there is the true instinct in the craftsman who seeks for a strange and beautiful material in which to case that simple piece of mechanism, with its perfectly obvious message, but also with its symbolism. Our next illustration is a little teapot—is this a descent? Beauty has no measurements in itself and aims: a teapot too has an idea, outside its mission with its little social use and its suggestion of the scandals time has buried. This is the fascination of the Arts and Crafts Exhibition to the true observer of it. The desire for beauty, running through everything, seeks its eternal expression in

from the mention of a mirror to another object—which is indispensable to any room—to the clockcase in fish-skin and ivory by Mr. Richard Garbe. There is a great deal of old-fashioned dignity about this design—a modernness in the invention and combination of material chosen, but an old-fashioned regard for the dignity of the clock's mission, which is not sufficiently regarded in most modern designs. A clock is not only a useful thing, like a three-and-sixpenny alarm; in itself it is also a symbolical thing: every time its hands complete the hour they have symbolised the passage of time with a ritual at once useful and expressive. The clock, descended as it is from the dial, will always stand as something which may have its conduct explained by its machinery; but can never have its use



BRASS CROSS AND CANDLESTICKS

DESIGNED BY EDWARD SPENCER
EXECUTED BY THE ARTIFICERS' GUILD

Arts and Crafts Exhibition. Concluding Notice



"LOVE'S GREETINGS"
BY FLORENCE H. STEELE



BRONZE CASKET BY FLORENCE H. STEELE



SILVER JAR BY T. PAUL COOPER

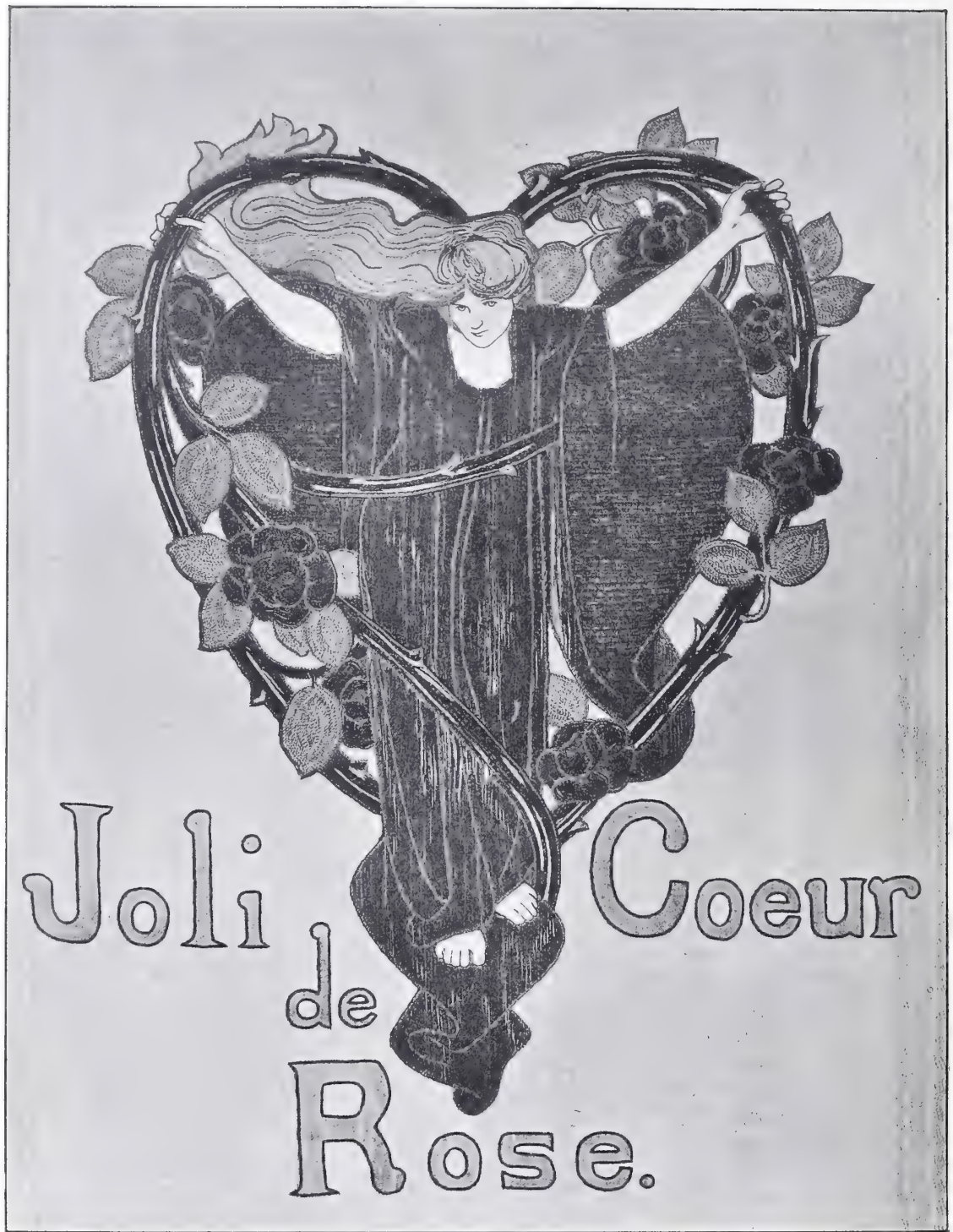


SILVER BLOTTER BY FLORENCE H. STEELE
(By permission of Messrs. Elkington)



HORSE, EAGLE, AND LIONESS PANELS

BY HAROLD STABLER



EMBROIDERY EXECUTED BY
UNA TAYLOR FROM A DESIGN
BY W. GRAHAM ROBERTSON



CUSHION

BY MAY MORRIS



CARD-CASE

BY MAY MORRIS



CARD-CASE

BY MAY MORRIS

Arts and Crafts Exhibition. Concluding Notice



SILVER AND GLASS BOWL

BY HARRY POWELL

small ideas as in great, just as the beauty of the short-lived rose is as eternal as the beauty of the stars.

The cross designed in silver with amethysts, by Mr. and Mrs. Gaskin, is a very good example of a delicate manipulation of the metal, and of a well-thought-out and closely finished design. It departs



GLASS VASE

BY GEORGE WALTON

from the usual altar-cross in its multiplication of detail, but the detail comes together in the required manner. It is required of an altar-cross that it shall stand out in simple dignity from its surroundings, with its message to the Church. Because everything else should be subordinate to it, it should justify in its appearance the reverence which faith and tradition ascribe to it. There is nothing trifling in the work, almost filigree in structure, which is designed upon this cross. It is well massed, and pointed at intervals with the amethysts in such a manner that it seems at once



JUG
DESIGNED BY SIR E. H. ELTON, BART.
EXECUTED BY G. MASTERS

to have qualities of preciousness and of simplicity and strength. Silver-work in the exhibition is remarkably various and interesting, affording much pleasure to the student interested in the variety of character the metal is capable of taking, in accordance with the uses to which it is put and the nature of the object designed. The silver plate by Mr. W. S. Hadaway is a suitable example of silver taking another character to itself when we compare it, for instance, with the above cross. The very pleasantly designed edge and the spacings between the vine patterns are of that restrained conception of design which is only achieved by designers



SILVER AND GLASS BOWL

BY HARRY POWELL



GLASS VASE

BY GEORGE WALTON



LAMP IN GLASS
AND SILVER

BY HARRY POWELL



GLASSES

DESIGNED BY HARRY POWELL
ENGRAVED BY HILLEBAUER
CUT BY LONGSHAW

Arts and Crafts Exhibition. Concluding Notice

who have confidence in their selection of a simple *motif* which they use for repetition.

We have already had occasion in a preceding article to refer to the cross by Mr. Edward Spencer and the animals by Mr. H. Stabler. We are enabled to illustrate this month the cushion by Miss May Morris to which we formerly referred, and to emphasise again in our remarks the quite unusual degree of beauty attained



BOWL

BY THACKERAY TURNER



BUCKLE AND CHAIN

BY MAY MORRIS

in its designing. It is, frankly, a cushion made for the sake of its design and for effectiveness. It could never come into the ordinary rough

service which the useful cushions of a room get, for the pattern is carried out on an almost white surface of plush. Because it is so triumphantly artistic and pleasurable to the eye, this is certainly justified. With their simplicity and naïveté, Miss Morris's card-case designs have a character all their own, fascinating enough to any student of needlework.

We now come to the glass work, and it is upon Messrs. Powell that the Arts and Crafts depends for some fresh triumphs in design at each of its exhibitions. Mr. Harry Powell is entitled to con-



GOLD NECKLACE
AND BROOCH

BY R. J. EMERSON
EXHIBITED BY COLLINS & CO.

Arts and Crafts Exhibition. Concluding Notice

gratulation again on the results of the designs and experiments in shape which he is enabled to exhibit this year. The combination of glass with silver is always successfully carried out by Mr. Powell; and if in his designs in this kind of thing there are this time no absolutely new departures, he has succeeded in arriving at great degrees of beauty, commensurate with usefulness. Very interesting are the engraved glasses, many of them



BOWL

BY THACKERAY TURNER

unerring instinct for design never seems to lose itself, be the medium what it will through which it has to find expression. Mr. Walton's instinct is all for pure decoration, and in these glasses he has recognised at once the essential character required in his design. Their character has apparently arisen entirely from his own handling of the glass, and so there is a degree of spontaneity about his exhibits



PENDANT AND BROOCH

BY R. L. B. RATHBONE

extremely delicate and rare in design, standing we think quite at the highest attained by engraved and cut glass. Of quite a different order to these with their excessive refinement of work are Mr. George Walton's impulsive designs. No degree of finish is attempted in these experiments, but Mr. Walton's



PENDANT

BY R. L. B. RATHBONE

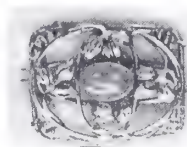
Arts and Crafts Exhibition. Concluding Notice



GOLD PENDANT BY E. WARD



GOLD CROSS
BY GLADYS L. FALCKE



BROOCH
BY GLADYS L. FALCKE

in this department which is refreshing as compared with the usual glass designs. It is to be hoped that Mr. Walton's experiments in glass will not remain in a tentative stage: we look forward to the inexhaustible fancy of the designer finding yet another outlet and fresh stimulus from this adventure into an

unknown realm. Not less quaintly conceived than some of Mr. Walton's glass, were the earthenware bottles and jugs by Sir E. H. Elton. Earthenware bowls of a really rare distinction, both in quality of colour, in the surface of the ware, and in design, were exhibited by Mr. Thackeray Turner.

We include a few jewellery designs



SILVER CLASP
EXHIBITED BY
COLLINS & CO.



PENDANT

BY BERNARD CUZNER

with this article which were crowded over from our last number, in which reference to them was made. The designs of Mr. Rathbone were a welcome feature of the jewellery exhibits. Returning again to one or two book-covers, we think those here illustrated sufficiently show in the reproductions their high value as designs. We would especially remark the workmanship of Miss Katharine Adams' English Bible and the Omar Khayyám of Mr. F. G. Garratt.

The illustrations of illuminations reproduced have also been previously mentioned, and say more than any words for the precision and spacing of their design, suggesting to some extent the beautiful accomplishment which is evidenced in their craftsmanship.

At the moment of concluding our notices of the exhibition an admirable essay on "The Arts and Crafts Movement," by Mr. Cobden-

Arts and Crafts Exhibition. Concluding Notice

Sanderson, one of its truest followers, reaches us. We cannot do better than close our survey with a quotation from the first page, in which he analyses the various definitions of the aims of the Arts and Crafts movement: "The movement, passing under the name of 'Arts and Crafts,' admits of many definitions. It may be associated with the movement of ideas characteristic of the close of the last century, and be defined to be an effort to bring it under the influence of art as the supreme mode in which human activity of all kinds expresses itself at its highest and best; in which case the so-called 'Arts and Crafts Exhibitions' would be but a symbolic presentment of a whole by a part, itself incapable of presentment: or it may be associated with the revival, by a few artists, of hand-craft as opposed to machine-craft, and be defined to be the insistence on the worth of man's hand, a unique tool in danger of being lost in the substitution for it of highly organised and intricate machinery, or of emotional as distinguished from merely skilled and technical labour: or again, it may be defined to be both the one and the other, and to have a wider scope than either; as, for example, it may be defined to constitute a movement to bring all



ALTAR BOOK

BY MISSES L. HAY-COOPER
AND S. BARNARD



GLASS AND SILVER VASE

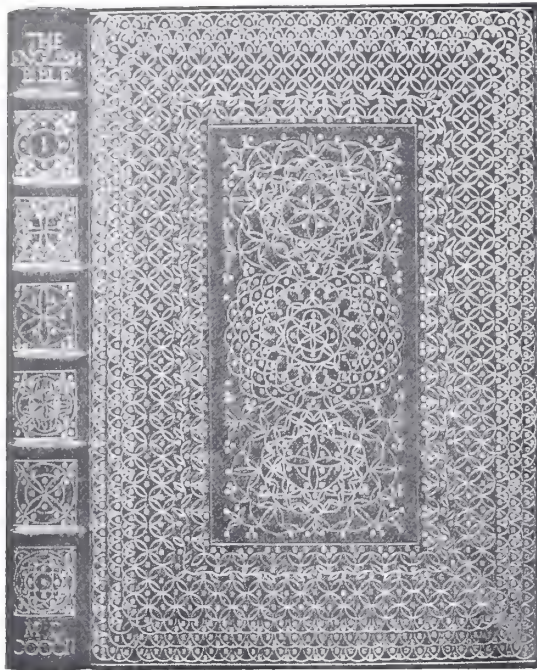
BY JAMES POWELL

the activities of the human spirit under the influence of one idea, the idea that life is creation, and should be creative in modes of art, and that this creation should extend to all the ideas of science and of social organisation, to all the ideas and habits begotten of a grandiose and consciously conceived procession of humanity, out of nothing and nowhere, into everything and everywhere, as well as to the merely instrumental occupations thereof at any particular moment.

"No definition, however, is orthodox or to be propounded with authority: each has its apostles: and besides the definitions attempted above, there are still others, some of them, indeed, concerning themselves only with the facilities to be afforded to the craftsman for the exhibition, advertisement, and sale of his wares."

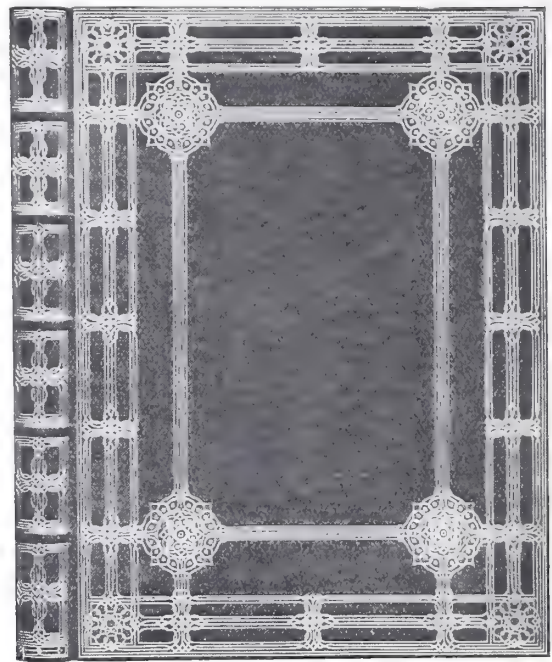
In a previous article an illustration of printed linen designed by Mr. Alfred Carpenter was wrongly ascribed to Mr. Joseph Doran.

Arts and Crafts Exhibition. Concluding Notice



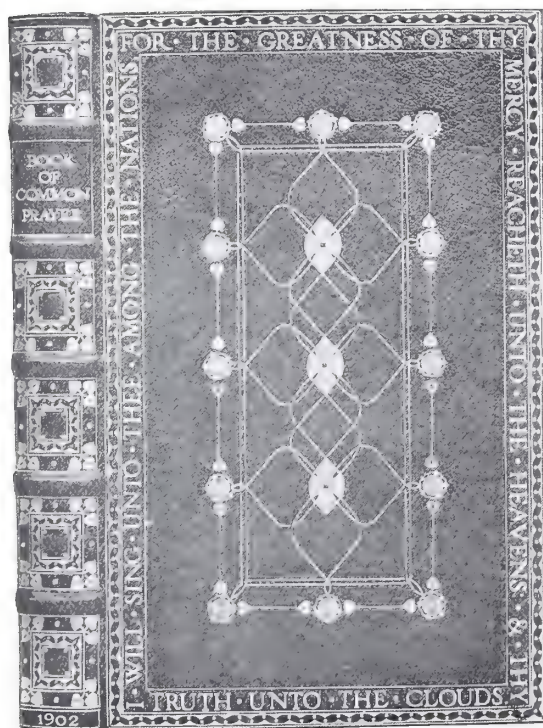
BOOKBINDING

BY KATHERINE ADAMS



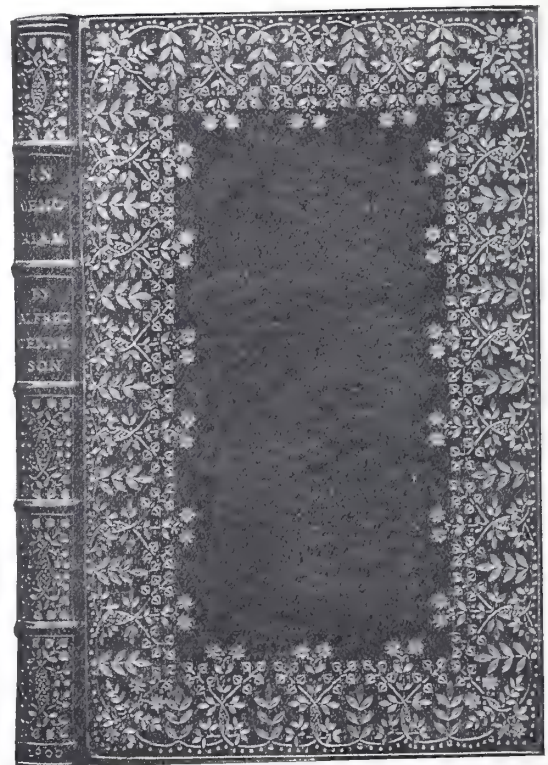
BOOKBINDING

BY LUCY G. WRIGHTSON



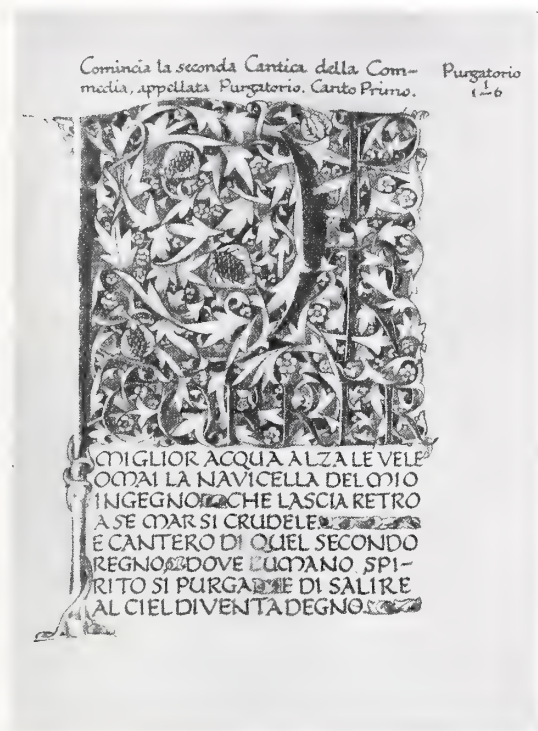
BOOKBINDING

BY ALICE PATTINSON



BOOKBINDING

BY MARY E. ROBINSON



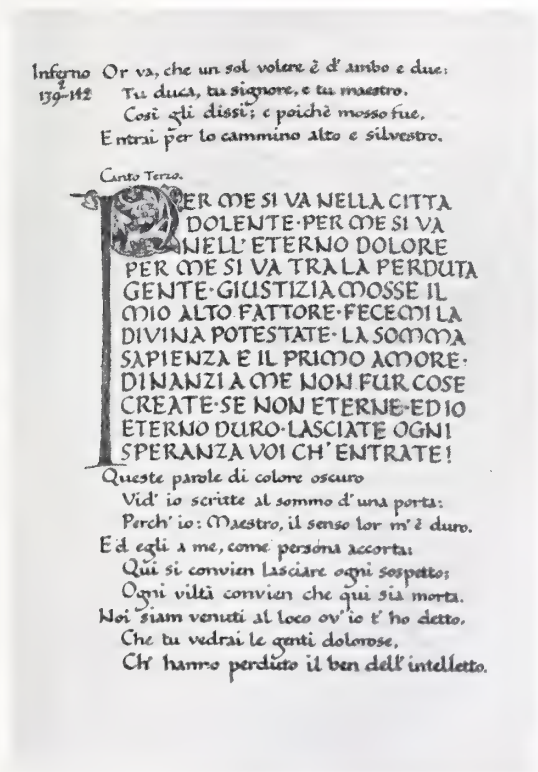
ILLUMINATED PAGE

BY LOUISE LESSORE
GILDED BY GRAILY HEWITT



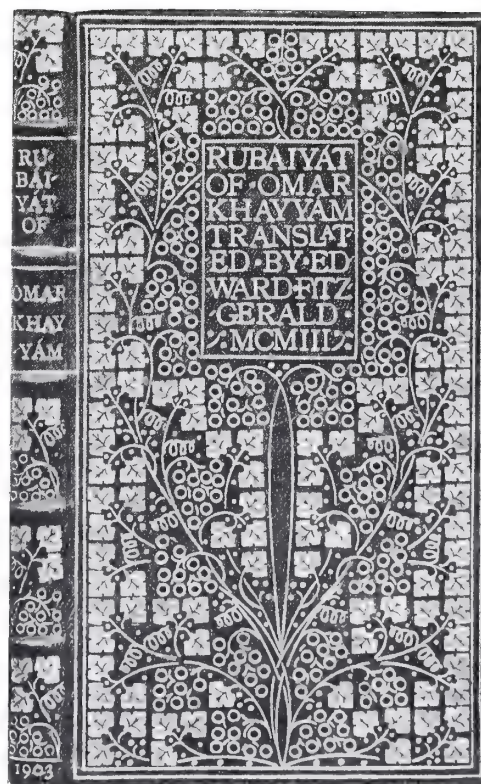
ILLUMINATED PAGE

BY EDMUND S. REUTER



ILLUMINATED PAGE

BY LOUISE LESSORE
GILDED BY GRAILY HEWITT



BOOKBINDING

BY FRANK G. GARRETT

TECHNICAL HINTS FROM THE
DRAWINGS OF PAST MASTERS
OF PAINTING. VI. T. GAINSBOROUGH, R.A.

OUR series of studies by great masters has hitherto dealt exclusively with figure subjects. In Gainsborough's *Boy with a Cart* we have a figure painter's treatment of landscape. Although he painted a few fine landscapes, yet Gainsborough is so much more widely remembered by his portraits that the former and more intimately personal work runs the risk of being almost overlooked. He appears to have made a vast number of studies in many different media, principally for future use. In selecting the *Boy with a Cart* from the Print Room collection it seemed to us that the convention used had been most happy in its choice, and, whilst quite simple in working (consisting only of two shades, one warm and one cool), yet capable of great variety of suggestion. The subject appears to have been sketched in outline with a quill or reed pen in a warm brown colour, and afterwards with broad washes of an almost neutral grey, the light and shade and tone of the picture gradually developed. The balance of warm tones as compared with the cool shades seems most admirably proportioned, and managed so as to suggest the happy, lazy feeling of life in the country in the late afternoon of a summer day.

ANGELO DALL' OCA BIANCA.
BY ALFREDO MELANI.

IT were impossible within the limits of a short article to do more than epitomise the life and the work of Dall' Oca Bianca, one of Italy's most popular painters, and moreover one of the most active leaders of the *genre* school, which has had its periods of enthusiasm in that country, for Dall' Oca's first works were popular scenes of Verona, where he was born and received his artistic education. At first he was regarded as a sort of votary of the amiable Venetian, Favretto, who enjoyed a fame in Italian painting akin to that of Goldoni and Gallina in the domain of dramatic literature. Those alone who know Venetia, and particularly Venice, can understand how much a painter may extract from that region in regard to its every-day life, so rich in movement, in humour, and in grace. And this explains why several painters of our time fixed on their canvases the life lived by these Venetians—humble folk, whose mother wit, to say nothing of their picturesque aspects, aroused an interest which we should nowadays term "psychological," and was assuredly most seductive.

Dall' Oca, born and bred amid surroundings in which colour was the patrimony of the greatest of artists, was possessed while quite young of a strong sense of light, and with his sunshine effects, which



"FALLING LEAVES"

BY A. DALL' OCA BIANCA



(BRITISH MUSEUM)

BOY WITH A CART.— SKETCH WITH PEN & WASH, BY T. GAINSBOROUGH, R.A.



"THE QUADRILLE"

BY A. DALL' OCA BIANCA



"EARLY MASS"

(In the Gemäldegalerie, Berlin)

BY A. DALL' OCA BIANCA

Angelo Dall' Oca Bianca

were at times quite crude in certain pictures, he would occasionally sacrifice feeling and technical subtlety. But these qualities came in due course. As time went on the young painter schooled himself into a method wherein his colours became toned and softened, and the sun painter—*l'homme du soleil*—as he was called, developed into the painter of the imagination, the painter of harmonies indefinite and placid. It was evident that Dall' Oca had refined himself, and the external aspects of painting—that is to say, light and colour—no longer sufficed to an artist under the sway of the feelings and aspirations exhaled by men and things. Thus he devoted himself to painting the soul and not merely the body, or rather he applied himself to depict the body animated by passion and sorrow, pain and joy, to show the intimate and poetic beauty which goes beyond the purely plastic rules of line and tone



PORTRAIT OF THE ARTIST'S MOTHER BY A. DALL' OCA BIANCA



"AGNELLO"

BY A. DALL' OCA BIANCA

and colour. That is where the personality of Dall' Oca began to interest the intelligent critic, who at the outset of the painter's career—all the noisy *réclame* of the papers notwithstanding—could find no adequate reason to rejoice in him. At first he had failed to cultivate in his palette that delicacy which later came to him with deeper knowledge of life.

Dall' Oca is of quite humble origin. While still a child he was employed in a stone-mason's yard, and then entered the Académie, with a mind full of longing and of hope. But he did not derive from the school such advantage as to produce the painter we so often admire. What he did acquire, however, was an insatiable determination to learn, to fortify his mind by the reading of the best authors. Thus Dall' Oca is not

Angelo Dall' Oca Bianca



PORTRAIT

BY A. DALL' OCA BIANCA

merely a painter ; he is an artist of high equipment, who can grasp a page of Flaubert or a lyric by Carducci just as he can penetrate into the mystery of the subtlest scene from real life.

Among the canvases now reproduced, those entitled *Quadriglia* ("The Quadrille"), dated 1887, *Foglie Cadenti*, or "Falling Leaves" (1896), and *Agnello* ("The Lamb"), express, in a manner that makes long commentary superfluous, the painter's tendencies and the intimate nature of his art from the time when his spirit soared into the regions of fancy and meditation. Nor should his *Prima Messa* ("Early Mass"), whose subject recalls one of Segantini's paintings, be passed by in silence, for it is truly a love-scene—a scene of Verona, of infinite expressiveness and quite Virgilian charm. This canvas, which won a premium at the last Paris Exhibition, was purchased by the Berlin Gallery ; and of the others, one gained a prize at Antwerp, and another, likewise *primé*, is now in the Barcelona Gallery. These pictures apart, the handiwork of Dall' Oca is profoundly impressed on his painting of the *Piazza dell' Erbe*, one of the most picturesque spots in Verona—that town which ever excites the imagination of the poet—that "Florence of Northern Italy," as it was lately styled by Dr. G. Biermann.

The evolution of Dall' Oca gave his heart not merely a new technical delicacy, but fresh poetic substance ; that is to say, pictorial *finesse* belongs to the Dall' Oca of the second manner ; the dazzling light of his earliest canvases betrays a certain superficiality of execution, while the canvases of more recent date, especially the *Poesia Pastorale* ("Pastoral Poetry," 1903), differ not only technically but intellectually in a most marked degree. In this last-named picture Dall' Oca, side by side with an exquisitely pensive fancy, rising to romanticism, displays a sympathy with the luminous and the *pointillé*.

The last word as to the art of Dall' Oca is proclaimed by these last canvases of his ; and, disposed as he may be towards every perfection, it is certain that his personality will be fixed by



"THE WOODCUTTER"

BY R. F. WELLS

(See next article)



"TIGRESS AND WILD BOAR"

BY J. H. M. FURSE

these pictures, which, as G. F. Watts remarked, represent "far more what he has felt than what he has seen."

Such is M. Angelo Dall' Oca Bianca, of Verona, who, at the outset imbued with an entirely formal art, but now in full possession of his artistic faculties, is rising into the regions of beauty, full of charm and poesy and fancy.

ALFREDO MELANI.

THE INTERNATIONAL SOCIETY'S EXHIBITION. SECOND NOTICE (SCULPTURE)

THE International Society's Exhibition was notable on account of the large display of sculpture which it gave, and which remained over the whole of the exhibition, otherwise divided into two sections, the black-and-white, water colours and pastels following that of oils. There has never been in London a more interesting and noteworthy ex-

hibition of sculpture held in conjunction with any of the picture exhibitions. It significantly marks the breaking down of the prejudice which sculpture has had to surmount in this country. Hitherto it has seemed to be tolerated and not welcomed by the majority of exhibitions. The movements that are most vital in modern sculpture were represented here in the works of Rodin, Meunier, Havard Thomas, Furse, Bartholomé. Rodin exhibited the large *Le Baiser* and *Paolo and Francesca*. Both of these were typical Rodins, but there was something rather meaningless



"LE HALEUR DE KATWYK"

BY CONSTANTIN MEUNIER



"SILENCE" BY CHAS. RICKETTS

underground clockwork which regulates our present civilization. They sacrifice themselves for us, these fallen gods, bending their beautiful strength to work by which their souls must die. Other souls will be released in the civilization that their labour builds, but the darkness which they work in shuts out even this end from their view. They have the stoicism and the majestic silence of gods that go under to a fate greater than themselves.

To the *Jeune fille se coiffant* of Bartholomé we turn and find well expressed the content of a soul unawakened. The little statuette *Silence* of Mr. Ricketts touches a mystic solemn note; it has a remembrance of tragedy embodied in a style that is a remembrance of ancient art. The silence which has met the questions for which life has no answer is symbolised—the mystical silence of all that is deeper



"LE SOUFFLEUR DE VERRE"
BY C. MEUNIER

in *Le Baiser* as compared with the fragile virility and refinement of *Paolo and Francesca*, the figures swept away in tragic fate towards the sad destiny which they surrender to and meet and make for themselves. In *Le Baiser* there is none of the half acceptance of life and half rebellion against it, and little of the spiritual revolt of which the art of Rodin generally speaks. The exclusion of passion from the theme is the keynote of its beauty, but its serenity is such that it has almost excluded tenderness.

The spirit expressed in the finest of modern sculpture is a despairing revolt against life which has drifted as far from the control of the gods as art has drifted from their praise. In Rodin this revolt is expressed in more abstract form than in the art of Meunier, whose navvies control the pitiless



"LE TRAVAILLEUR DE LA MER"
BY C. MEUNIER

The International Society's Exhibition. Second Notice

than life and does not find expression through material things.

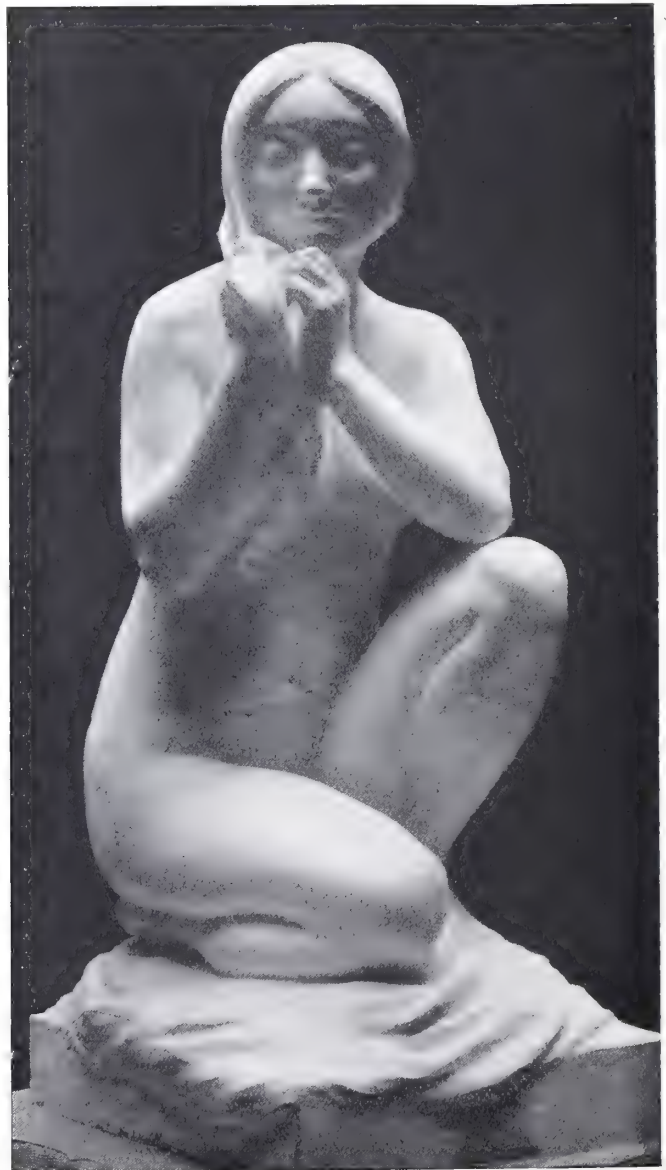
M. Bourdelle would follow this antique spirit, but he does not do it so successfully as Mr. Ricketts, for all his study of "time effects" in the colouring of his work.

The *Tigress and Wild Boar* of Mr. Furse showed once more how successfully that sculptor studies the movement and wild strength of the fiercer animals. A younger sculptor, Mr. R. F. Wells, contributed many statuettes dealing with everyday figures; his work often has considerable dignity, and the sculptor is not without a personal view.

Miss M. Lawrence's *The Lonely Heart* did not perhaps reach in execution the worth of its idea, but it had certain partly expressed intentions in the almost sweet character of the face and the design of the hair, which betrayed search for more than a surface achievement of beauty. In *Old Newman*, Mr. John Tweed raised through his really fine sculpture the old face to the dignity which its character claims. A beautiful study was the head by Alfred Drury, A.R.A., called *The Spirit of the Night*. Mr. Havard Thomas, in his classic and restrained *Camomile Gatherer*, sought to content us with perfection of form, which, making no desperate attempt to arrest our attention, claimed it at once on grounds of pure art. Mr. Pomeroy's *Lord Dufferin* was a silver statuette of much dignity of conception and scholarly work. *The Ariadne Necklace*, by Messrs. E. Spencer and J. Bonnor, was particularly worthy of mention, and there was an interesting exhibit of jewellery designs by Mr. Paul Cooper. We remarked the beauty of Mr. Alexander Fisher's exhibits in our former article on the International Society. Among interesting works were also the portraits of Mr. Stirling Lee. *Mendicante* by C. Delacour was touched with pathetic significance. The case of bronzes in antique manner by Paul W. Bartlett were curious in their mixture of earnest study and studied affectation, but they were very pleasing in result. E. Bourdelle's *Beethoven* did certainly speak to us of the greatest of emotionalists, who by emotion was taught the beauty of pure expression in his art. Mr. H. Wilson's *Pietà de-*

served special mention. *Travailleur*, by Prof. E. Lanteri, was a fine piece of English sculpture, for art has nationality, which is what gives the International Society's Exhibitions their character and interest.

At a council meeting of the International Society held at the beginning of March, the following were elected as associates: S. Nicholson Babb, Paul W. Bartlett, W. L. Bruckman, A. S. Hartrick, L. Raven Hill, Sir Charles Holroyd, Gaston La Touche, Louis Legrand, B. Mackennel, A. D. Peppercorn, R. F. Wells, and I. Zuloaga; and Mr. T. Cole was elected honorary member.



"JEUNE FILLE SE COIFFANT"

BY A. BARTHOLOMÉ



INITIAL LETTER
BY EDITH A. IBBS

BOOK DECORATION: THE ART OF ILLUMINATION.
BY EDITH A. IBBS.

THE art of illumination in these days is carried on under very different conditions to those in which it first grew to life. As we turn over the pages of the thirteenth or fourteenth-century MS., we marvel at

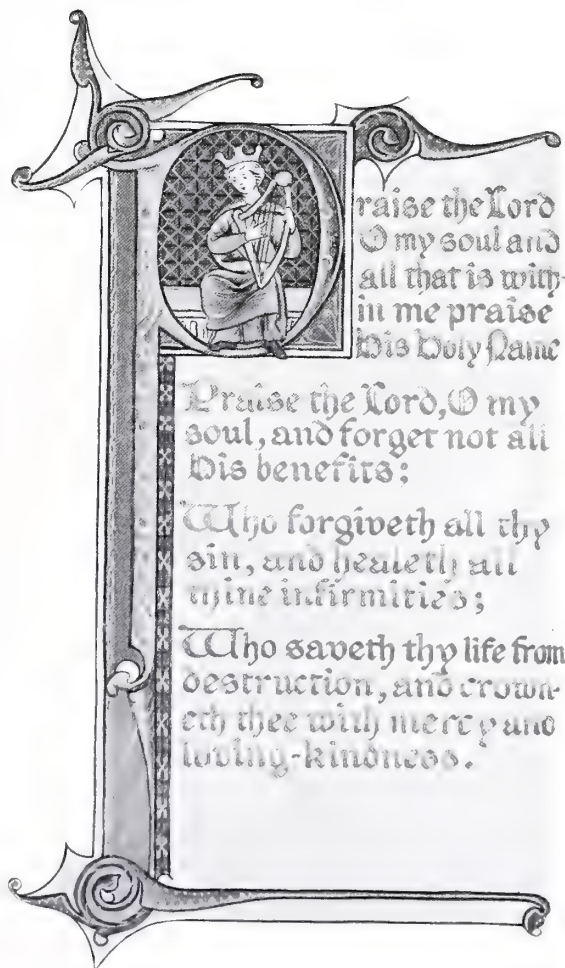
the unwearying labour bestowed on miniature, border, and writing. We find between those pages no trace of the commercial spirit which has, alas! crept into so much of the art of the present day. Our imagination carries us back over the centuries into some quiet scriptorium, where, with no thought of money-making, but for the love of his art and of his religion, the monk patiently added page to page of the book which we hold in our hands so reverently to-day. It would be impossible even for a moment to think of such work being done under the pressing anxiety of earning one's daily bread, or with the harassing necessity of getting it finished within a limited time to satisfy the demands of an impatient purchaser.

It seems strange that, in this age of restless activity and feverish haste, there should be a revival of interest in this art and, what is more, an attempt to bring it back into use for book-decoration. We welcome the revival gladly, as we welcome every bit of beauty in a too prosaic age; but if the illumination of to-day is to keep anything of the spirit or the character of the art as we know it at its best, it needs more of thoughtful study as a foundation on which to work than the artist whose aim is to "hit the public taste" is at all prepared to give.

Illumination, to be worth anything, must be the result of patient experiment and indomitable perseverance. Technical difficulties meet the artist at every turn, and he must be content to try again and again, after repeated failures with vellum, gold leaf, pen, and colour, if he is to produce a satisfactory result, and to show what illumination, even in the twentieth century, may be. Actual *teaching* of the art is almost an impossibility—the artist must feel his own way to success if he is to win at all.

He cannot do better than begin with a thorough study among the beautiful MSS. in such a library as that of the British Museum, where specimens from the very earliest beginning of illumination

may be seen. A good start may be made with the Celtic School, which reached its perfection in the seventh century, and of which the Book of Kells, now in the Library of Trinity College, Dublin, is considered the finest specimen. But in the British Museum we have a beautiful example of this work in the Gospels of St. Cuthbert, also known as the Durham Book, written, it is supposed, by Eadfrith, a monk of Lindisfarne, between the years 698–721, and illuminated by Æthelwold, in the same monastery. Here we find marvellously intricate designs, composed of interlaced ribbon-like lines, varied with strange and grotesque birds, whose elongated necks and legs knot themselves into a bewildering but perfectly geometrical design, a whole page often being covered in this way. Very little, if any, gold was used at this period; the whole effect depended upon the harmony of colour. Much may be done by the student towards adapting beautiful initials and borders from these pages, keeping the *character* of



ILLUMINATED PAGE

BY EDITH A. IBBS

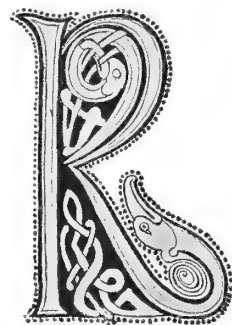


INITIAL LETTER BY EDITH A. IBBS

gested how great an opportunity there is, if publishers would but see it, for setting up a really beautiful black-letter type which could be printed on vellum, leaving spaces for illuminated capitals to be supplied by hand. In fact, we want *two* types: one following the round Celtic style of writing, to be used with such initials as might be adapted from the Durham Book or other work of that period, and also one of the more pointed upright text of the thirteenth and fourteenth centuries.

One thing the student must bear in mind: the text must be in keeping as to style with the decoration used for border or initials. He cannot, or should not, put illumination of the style of the fourteenth century on the same page with the round uncial characters of the seventh century. Nothing more offends the eyes of one trained to recognise the peculiar characteristics of each age and country than to find in modern illumination several styles hopelessly muddled on to one page, *e.g.*, seventh-century Anglo-Celtic writing with, perhaps, a mixed border of English thirteenth-century scroll-work and French fifteenth-century ivy-leaf, and, to complete the medley, a twentieth-century miniature "out of his own head," incongruous, perhaps, with everything else on the page. Much modern work is spoilt by this want of knowledge, which could be so easily acquired by a little study.

To pass on to the styles of illumination especially capable of adaptation. The work of the Anglo-Saxon period, though beautiful and interesting in itself, does not seem in some ways so suitable to modern use, but when we come to the late thirteenth and early fourteenth century we



INITIAL LETTER
BY EDITH A. IBBS

colour and design, but at the same time working something of his own into his manner of using them for modern books. And here it

might be sug-

gested how great an opportunity there is, if publishers would but see it, for setting up a really beautiful black-letter type which could be printed on vellum, leaving spaces for illuminated capitals to be supplied by hand. In fact, we want *two* types: one following the round Celtic style of writing, to be used with such initials as might be adapted from the Durham Book or other work of that period, and also one of the more pointed upright text of the thirteenth and fourteenth centuries.

One thing the student must bear in mind: the text must be in keeping as to style with the decoration used for border or initials. He cannot, or should not, put illumination of the style of the fourteenth century on the same page with the round uncial characters of the seventh century. Nothing more offends the eyes of one trained to recognise the peculiar characteristics of each age and country than to find in modern illumination several styles hopelessly muddled on to one page, *e.g.*, seventh-century Anglo-Celtic writing with, perhaps, a mixed border of English thirteenth-century scroll-work and French fifteenth-century ivy-leaf, and, to complete the medley, a twentieth-century miniature "out of his own head," incongruous, perhaps, with everything else on the page. Much modern work is spoilt by this want of knowledge, which could be so easily acquired by a little study.

To pass on to the styles of illumination especially capable of adaptation. The work of the Anglo-Saxon period, though beautiful and interesting in itself, does not seem in some ways so suitable to modern use, but when we come to the late thirteenth and early fourteenth century we

find great richness of material, especially in MSS. of the English and French Schools. Just then the styles of both countries were so intermixed that it is difficult to tell the one from the other. We find great beauty of colouring—simple, but wonderfully effective designs for borders and initials, and extreme delicacy of detail. The miniatures enclosed in initials or forming full-page illustrations were given backgrounds, sometimes of solid burnished gold, sometimes of delicate diaper patterns, formed of tiny cubes or lozenges of gold and different colours, blended into a beautiful design. The figures and faces in the miniatures themselves, though quaint indeed, are finished with exquisite delicacy, and are full of expression and feeling. Wonderfully few colours were used, but they were so skilfully blended that great brilliancy of effect was the result. The borders surrounding two sides of the text are often formed of bands of flat colour, on which, evidently with a very fine brush, are painted lovely designs in white; from these



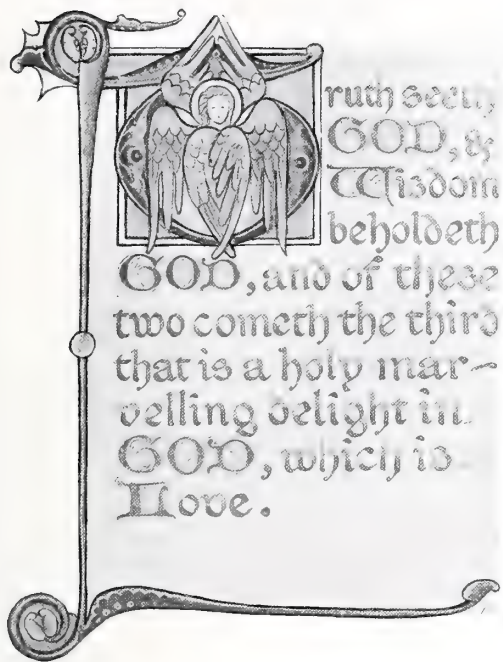
INITIAL LETTER
BY EDITH A. IBBS



INITIAL LETTER
BY EDITH A. IBBS

miniatures on every page illustrating the text, two or three of these being placed one above the other, divided by thin bands of colour to form a border to each of the double columns of writing, while below the miniatures spring exquisite designs formed of coiled foliated stems on gold background, breaking into elongated leaves laid against bars of colour

bands of colour spring foliated designs, long stems sometimes breaking into clusters of leaves. Two books might be especially mentioned as examples of the work of this period. One is a Gospel Lectionary, which was painted in Paris, and is in the same style as a book which belonged to the Sainte-Chapelle, now in the Bibliothèque Nationale. This MS. has



ILLUMINATED PAGE

BY EDITH A. IBBS

decorated with delicate designs in white; these leaves end in a curved sweep of stalk from which grow full ivy-leaves, or in the long neck and head of a grotesque animal.

The other book is a Bible in the Royal Collection (1 D. 1), British Museum. This was painted in England, and is typical English work of the fourteenth century. Here we find beautifully finished initial letters placed on square backgrounds of colour and surrounded by a plain band of burnished gold. Lovely miniatures are sometimes enclosed in these letters, sometimes they are filled with conventional designs simply and beautifully treated. In many cases the coiled foliated stem ends in the neck and head of a strange beast, the whole design fitting into the space allowed it in a delightful manner, the background being always of some plain colour—blue or deep rose-pink, laid on flat and decorated with tiny dots or curves painted in white. There are few set borders in this book, but from the initials in some cases spring long

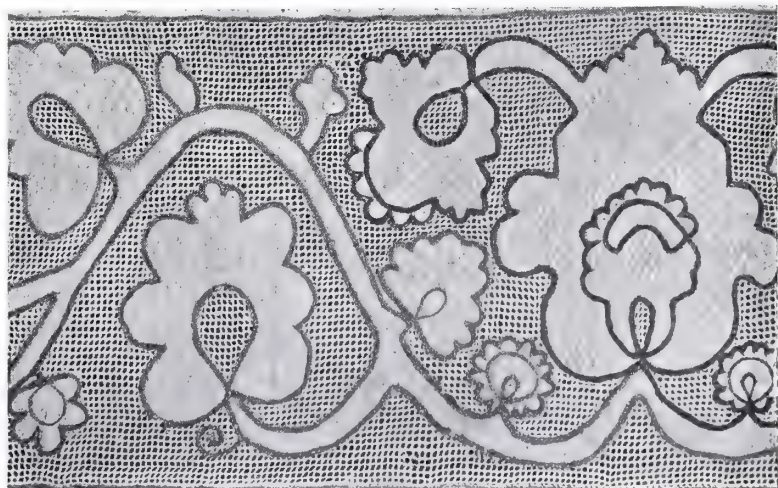
leafy forms carried down one side of the text—severe and simple in drawing and colour, but very effective. The writing is clear and beautiful, and the smaller capital letters of blue are surrounded by red lace-work design, but much less elaborate in treatment than that of a later date.

Many other books might be mentioned, but these two alone, to an artist with the capacity for adapting such material to new use, should be a whole storehouse of suggestion. The accompanying illustrations will give some idea of what may be done in this direction. Much might be said, if space allowed, on the use to be made in the present day of illumination. We still hope to see beautiful altar books in our churches written and illuminated with something of the love which the monks of old bestowed upon their missals; and there are countless other ways in which the art might be brought into use.

E. A. I.

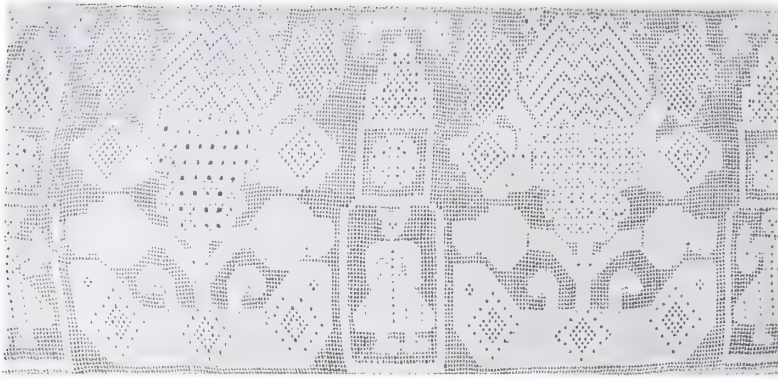
RUSSIAN PEASANT INDUSTRIES. BY AYMER VALLANCE, M.A.

ALTHOUGH the peasant handicrafts of Russia continued to be practised, without the loss of any of their traditional characteristics, until within about half a century ago, the outer world knew practically nothing of them. The earliest occasion for the West to become acquainted with the Russian revival was the Paris Exhibition in 1900. So well was the movement represented there that the Russian village, as also the Finnish pavilion, proved, it is no exaggeration



ANTIQUE DRAWN-THREAD WORK
AND EMBROIDERY

FROM THE DISTRICT OF VELIKI USTIOUG,
PROVINCE OF VOLOGDA



ANTIQUE DRAWN-THREAD WORK

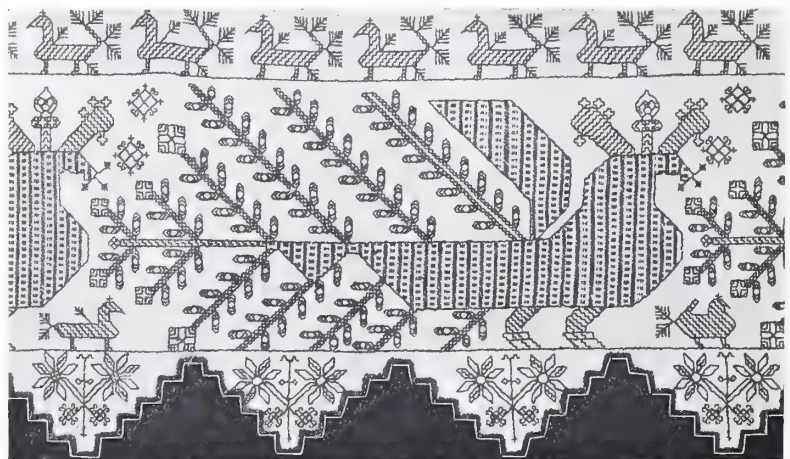
FROM VOLOGDA

to say, among the most striking features of the whole exhibition. The good impression then created was further strengthened and extended by the article on "The New Movement in Russian Decorative Art," which appeared in *THE STUDIO* of May, 1901, from the able pen of Miss Netta Peacock, a lady who had enjoyed exceptional opportunities of studying the peasant industries of Russia on their native soil.

Meanwhile, however, the movement had already met with favourable encouragement and support at home, both from private committees and in official quarters as well. Since 1888 the Ministers of Agriculture and the Departments have steadfastly set themselves the task of fostering peasant handicrafts. To that end they founded technical schools for collecting and preserving specimens of the worthiest types of work to serve as models for reproduction, and also established depôts for materials of good quality. Moreover, the local *Zemstvos*, perceiving in the exploitation of home industries a useful and practical mode of dealing with the problems of over-population and the distress caused by such famines as that of fifteen years ago, have in not a few instances become centres of organisation of peasant crafts and for the sale of the articles thus produced.

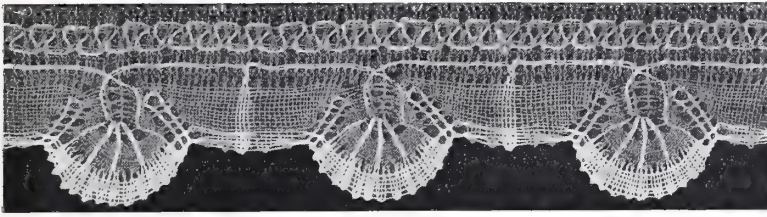
The organisation operates on somewhat similar lines to those of our Home Arts and Industries Association. But there, alas for us! the analogy

intuitive, it having never wholly died out. Decorative designs and decorative processes, handed down through generations of skilled craftsmen and craftsmen, are still to this day the heritage, of which neither the tyranny of privileged classes nor bureaucratic misgovernment has availed to rob the Russian peasant. How precious is the heritage he possesses he is, perhaps, scarcely conscious; but it is one which we in England, notwithstanding our vaunted superiority and enlightenment, may well envy him. For if Ruskin's definition of art as "the expression of man's pleasure in labour" is true—so William Morris thought, and it was on this very principle that the whole of his system and practice in his later years was based and built up—then the lot of the Russian peasant cannot be altogether unhappy. That which Ruskin deplored as for ever lost to ourselves, and Morris despaired of our regaining save through the ordeal of social revolution—albeit France, having



EMBROIDERY IN RED ON LINEN

MODERN EXECUTION, ANCIENT DESIGN
FROM PROVINCE OF OLONETZ



PILLOW LACE

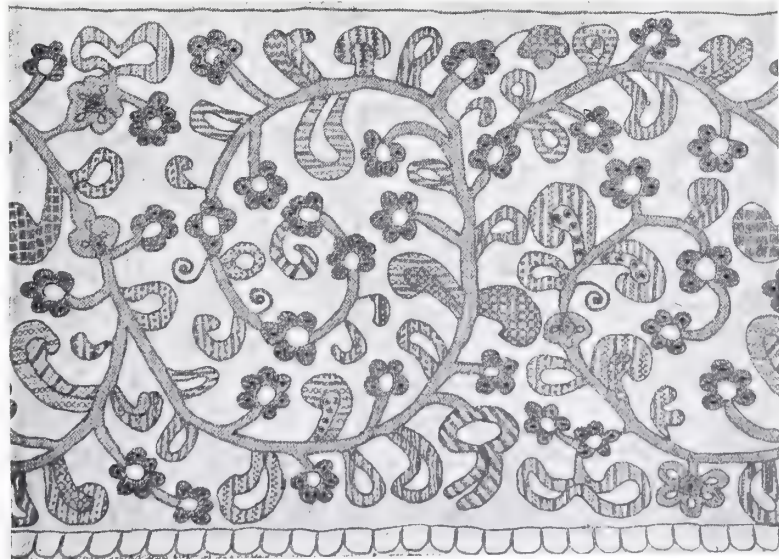
TRADITIONAL DESIGN FROM RIAZAN, CENTRAL RUSSIA

passed through a series of revolutions, seems no nearer attaining it than we ourselves—that Russia has already got without revolution, and always did preserve through centuries of oppression.

But whatever may befall in days to come, the peasant arts of Russia have up to the present been conservatively cherished. That this is so has been recently exemplified in our midst at the exhibition organised by the Zemstvo of the province of Vologda, and held under the zealous management of Madame Pogosky, during the past winter months at the Doré Gallery in Bond Street. When it is remembered that the area of Vologda itself is one-fifth larger than that of the whole of the British Isles, and that in this one province upwards of 90,000 women are occupied in the industry of lace-making, it may perhaps help somewhat towards appreciating the vastness of the enterprise. Though the credit of the initiative in this undertaking belongs to Vologda, the Zemstvo of Moscow co-operated with a contribution of wood-carvings, while Orel, and Viatka also, were represented by embroideries, drawn-thread work, metal ornaments, birch-bark baskets, and other miscellaneous articles.

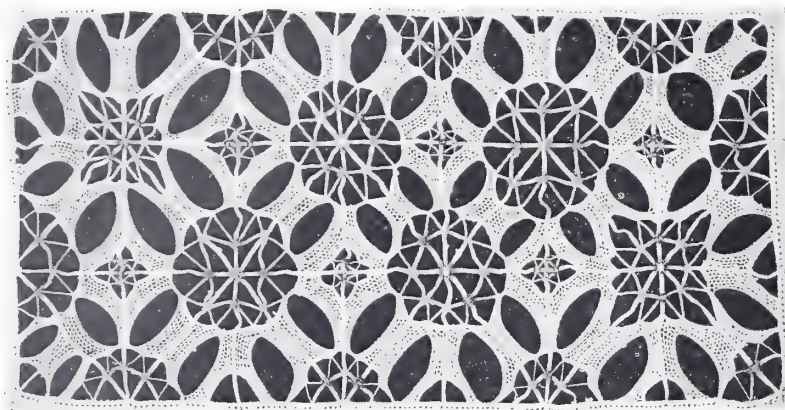
The accompanying illustrations deal with two classes only of the above-named objects—viz., embroidery, under which head lace is also included, and wood-carving. The embroideries comprise a certain number of old pieces, which afford interesting object-lessons in this beautiful art, the webs being in every case, modern and antique alike, handwoven from homespun thread. The example of drawn-thread work from Vologda

is the most ancient, as is evident not only from its quaint design of very conventional flowers between semi-architectural canopies with a figure underneath each, but also from the manifold variety and richness of the stitches it contains. Originally it formed part of an apron. This is a characteristic example of traditional and purely Russian design, as is also another, a towel-end, not shown here, at least 100 years old, from the district of Veliki Ustioug in Vologda province. Of drawn-thread work, rather more open than the last example, it represents peacocks and flowers, both treated in a formal and conventional manner that denotes a highly advanced state of development in ornamental design. Another towel, also with a version of peacocks and flowers, is of modern execution, after an ancient design of northern origin. The border of very rectangular peacocks, worked in red outline on plain white linen ground, is again typical of true Russian needlework, which at first sight might suggest cross-stitch, but is nevertheless quite distinct from it. The work is a modern reproduction from a design which, in the province of Olonetz, whence it comes, is distinguished by the name of “primitive.” The Turkey red with which it is embroidered is probably of German manufacture, of a kind that



OLD EMBROIDERY IN RED ON LINEN

FROM THE VILLAGE OF SHUNGA
PROVINCE OF OLONETZ



DRAWN-THREAD WORK

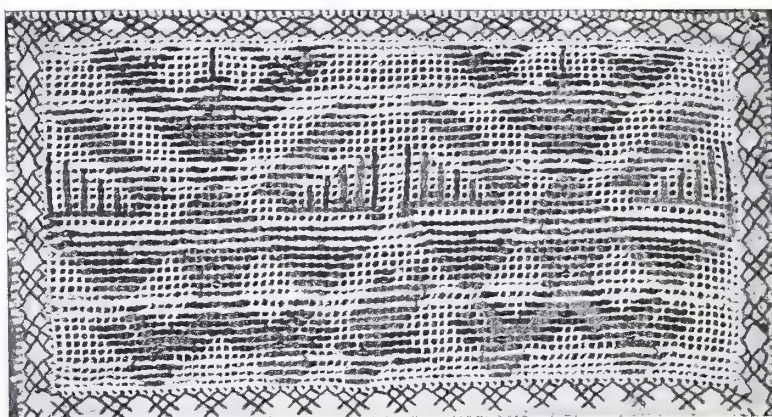
PROVINCE OF VOLOGDA

minutest feature follows a set standard, which has never been varied but for specific reasons, when this or that commemorative detail would be added, like the units that compose a Scottish tartan, or the differences denoting cadency or distinctive augmentations in heraldry. In the vast majority of cases the original significance has long ago fallen out of remembrance, only a few points here and there being

pedlars commonly bring round to the houses of the Russian peasants; the cultivation of the old vegetable red, of the nature of madder, formerly grown in Russia, and in France still supported by the care of the government, having long since fallen in neglect.

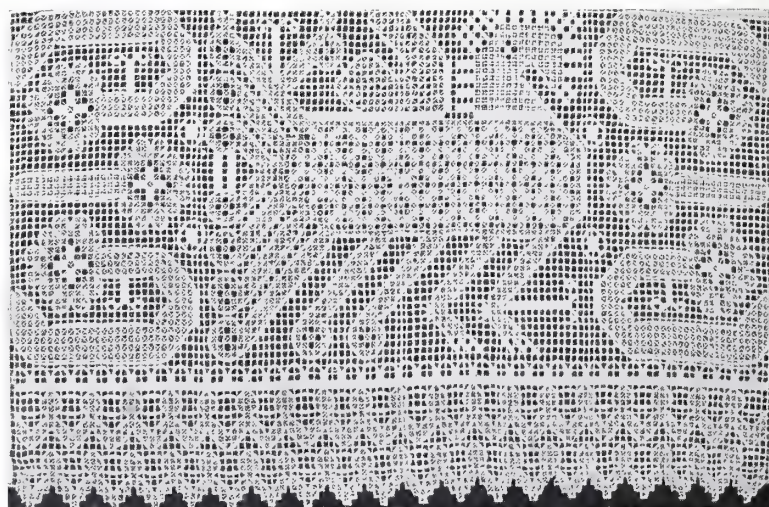
It is remarkable, considering that the living peacock is a comparatively infrequent sight in Russia, how very favourite a *motif* it is in peasant ornament. It may be that it has made its way to popularity through the medium of songs and legends, themselves traceable in many instances to distant climes in some remote past. At any rate, the bird is a familiar image in the language of folk-lore, where a woman's graceful form or stately bearing is generally likened to that of a peahen. With regard to the old native designs in general (though there is no work yet published which treats of the subject systematically), some authorities who have made a study of them affirm that none of them is the result of haphazard or caprice, but that every

dimly recalled by the older peasantry—facts which, interesting though they be, belong less to the



DRAWN-THREAD AND DARNED WORK

OLD NOVGOROD DESIGN, MODERN EXECUTION



DRAWN-THREAD WORK

OLD DESIGN, MODERN EXECUTION, VOLOGDA



CARVED AND PAINTED WOODEN BOX

strictly artistic than to the literary and historical aspect of the subject.

It was through Novgorod and the intercourse with its German neighbours that another class of designs, more or less heraldic in character, as distinguished from what I may call folklore ornament, were introduced into Russia. In this German type are included lions, stags, and even the Imperial eagle itself. The towel with ends of drawn-thread, with Russian eagles in darning-stitch, is of this class; at the same time it is not mere archæology revived. It is an instance of how the artistic revival is bringing forth things at once new and old—new in the use of fresh colourings obtained from the resources of Russia's vegetable wealth, and old in the traditional form of the pattern. And here I should point out that all the examples hitherto mentioned are worked in a severely methodical way, solely by counting the threads of the web, and not by marking out the design with pencil or any other such means.

Two other pieces of needlework illustrated are exceptions to the normal rule of Russian embroidery, inasmuch as the outline of the pattern was marked out first on the material as a guide for the working. There are only two provinces in which this kind of embroidery was produced. The first specimen comes from the village of Shunga, in the province of Olonetz, on the shore of Lake Onega. It is seventy or eighty years old, and is specially interesting because the name of the actual embroideress, Alexandra Youshine, is known. It is a continuous pattern of flowing floral forms, worked in red, now turned by repeated washings to pink, on white linen with a scalloped border. The petals of the flowers are cut away, the raw edges buttonholed round. It might serve for a sampler from the many varieties of stitches it contains. The other example, from northern Vologda, is of about the same age as the preceding. It has a curious resemblance to certain Elizabethan or early Jacobean needlework design, no doubt due to the alien influences of Southern artists employed about the Court, although the technique is peculiar to Russia. The pattern is outlined in a double row of red, resembling chain-stitch. The solid parts of the pattern are diapered all over with most delicate geometric patterns in white embroidery, every one different, while the background is formed of drawn-thread work like an open net. In this and the previous example the diapering is, as usual, done by counting, and it is claimed for this process that, laborious as it



CUPBOARD IN STAINED WOOD, CARVED AND PARTLY COLOURED

Russian Peasant Industries



CARVED AND
PAINTED
WOODEN
DRINKING
LADLE

ANCIENT
DESIGN
MODERN
EXECUTION

may be, it ensures a relationship between pattern and ground not otherwise obtainable. It makes, in fact, one complete unit, whereas, if the applied diaper is a matter of judging by the eye alone, it is apt to run at cross-purposes to the direction of the web, thereby losing much of its homogeneous quality.

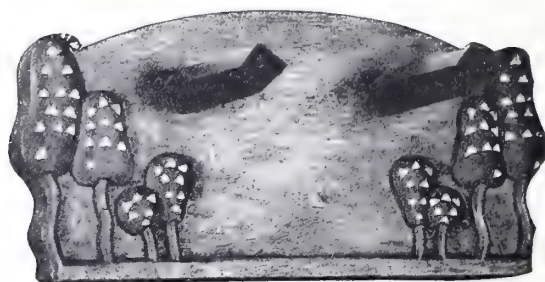
The very open work of geometric design from Vologda forms, as it were, the connecting-link between drawn-thread and needle-point.

When the former had reached this extreme stage it became obvious that it was not worth while to go on with the old process of drawing away the thread from the solid, because practically the same result desired could be more easily obtained by the direct process of point lace. It is to be noticed that the beauty of this exquisite work is enhanced by the introduction of coloured floss silk, and sometimes also of gold thread, in places such as the centres of the wheels or stars in the pattern. The almost jewel-like effect of this device is peculiarly characteristic of Russian lace and drawn-thread work. Point-lace is in its turn only one degree removed from the more facile process of bobbin-lace. One familiar feature of this kind of work in Russia is the combination of coloured thread with the white or cream. In old work the colours were red and blue, but in the modern industry advantage has been taken of several of the vegetable dyes native to Russian soil. The way the coloured threads are now gathered up into one strand, now spread out again and turned over and under, like ornamental threading in Venetian glass, is most attractive, and is capable of infinite variations. The illustration on p. 243 shows a specimen of modern pillow-lace

from an ancient design from Riazan, in Central Russia, so called the "wheel" pattern, carried out in a new combination of colours.

By far the most important industry in wood-carving in Russia is that connected with the Monastery of St. Sergius at Troitsa, some forty-five miles to the south-east of Moscow. In former days the inhabitants of the surrounding tract of country were included with the land as the property of the monastic body. Serfdom is now abolished, but the wood-carving industry, which is a survival of the old *régime*, carries on still a flourishing existence.

The illustrations here given, although unfortunately they do not comprise any but the smaller articles of domestic use, are yet sufficient to indicate the nature of the ornament and the way in which it is applied. The wooden shelf, with a symmetrical design of the favourite Russian peacocks, is a modern adaptation from the ornament to be found in illuminated service books of the Russian Church. The circular platter displays in its centre another version, also traditional in Russia, of the same theme. With the exception of the border, the work is executed in the simplest manner possible—viz., incised outlines and flat colour. For, like the coloured floss in lace patterns, so in Russian woodwork a very usual plan is to employ chromatic decoration



TOWEL PEGS DECORATED
WITH CARVING AND PAINTING

MODERN DESIGN



CARVED WOODEN SHELF

LITURGICAL DESIGN

Russian Peasant Industries



WOODEN DUCK-SHAPED DRINKING-BOWL IN
POKER-WORK WITH COLOURED ORNAMENTATION

MODERN EXECUTION,
FROM AN ANCIENT MODEL

made by the Russian peasantry. Of the two drinking vessels the one with a hooked projection at the back of the handle to hang it up by, is a literal reproduction of an antique model; while the duck-shaped bowl is an instance of an ancient form with applied ornament of more modern sort. This object

combined with carving. Employed thus, as it is, quite sparingly, the colour is far more telling than if it covered the entire surface. The same principle is applied to carving itself as introduced into Russian woodwork, which is indeed the very antithesis of our own. Consider, for instance, to what poor purpose chip-carving is used among ourselves. We seldom adopt it seriously at all; but given a small box, a photograph-frame or some slight fancy article, we cover the entire surface with chipping so that not a smooth square inch is left. The inevitable result is that the whole thing looks trivial and unsatisfying. Whereas, by the Russian method of contrasting the elaborateness of the carving with the reticence of large areas of plain surface, the full value of the ornament is appreciated where it does occur. Thus furniture of the most rudimentary construction, without so much as a moulding, becomes both attractive and artistic. Occasionally there are introduced sturdy little Muscovite columns in the round or in silhouette, but more often the outline is severely simple. The lid of a chest or top of a table is composed of a solid slab, maybe considerably over three inches thick; yet all appearance of heaviness is removed by decorating the deep edge with a band of geometrical chip-carving. Such treatment is best exemplified here by the cupboard shown on p. 245, where the edge of the shelf is decorated in the manner described. The two rectangular patches of carving at the upper corners again help to show how telling this kind of ornament may become by contrast with smooth surfaces. The use of sliding doors is very typical of peasant cabinet-work, though the ornament upon the panels, in spite of the conventional birds, is obviously inspired, like the trees carved in the towel-bracket, by design of a more extraneous type. The wooden box shows by its rounded angles that it is founded on an original of bent-wood, of which material, as also of birch-bark, sewn or laced with narrow strips of the same, a number of receptacles are

is, in fact, enriched with painting outlined in poker-work, a mode of decoration until recently unknown in Russia. The fact of its being an innovation is in this case the less apparent owing to the ornamental forms themselves having a certain quaint air of antiquity.

I noticed in some of the painted decorations and designs for embroidered work, other than those here shown, a decided bias towards eccentricity of form, due, as I am persuaded, to the intervention of youthful picture painters with their cosmopolitan ideals rather than to the natural genius of the peasant workers themselves. It is evident also that some of the more extravagant of the continental magazines devoted to the propagation of *l'Art Nouveau*, have managed to obtain circulation in Russia, and have not failed in their effect on indigenous ornament. If I may be permitted to say it, I consider these alien tendencies altogether unworthy and deplorable. Russia has such a magnificent storehouse of artistic traditions of her



CARVED WOODEN PLATTER
PARTLY COLOURED

TRADITIONAL DESIGN,
MODERN EXECUTION

own to draw upon that she has no necessity—no, nor justification either, for borrowing strange novelties from beyond her borders. Rather it is such as ourselves who, because we choose to ape the dead fashions of a bygone age, suited neither to our northern climate nor to our national character, and thereby long-since forfeited our proper birthright, shattering whatever art traditions we might have had for our guidance, are obliged to turn to others who have not been thus reckless, to learn from them the profitable lessons of which we are deficient. Without literally adopting the identical details of Russian art, we may yet do well to assimilate the principles and the spirit that animate it—its simplicity and dignified reserve, its practicability for its purpose, its complete homogeneity with the material to which it is applied. For, indeed, these all are qualities that go to make a style as individual as it is fresh to Western eyes, and such that is deserving of most respectful study. Whatever else Russia may change or lose, she will, if she follow the counsels of prudence, prize this her ancestral heirloom, clinging to and watching over it with jealous care, resolute to repel foreign innovation, that so she may hand on the precious trust intact to her own posterity, and in so doing fulfil an office still ampler, viz., that of affording an ensample of a living art to all the traditionless peoples westward of her wide dominions.

AYMER VALLANCE.

“THE STUDIO” YEAR-BOOK OF DECORATIVE ART, 1906.

Owing to the enormous amount of material to be dealt with in the preparation of this volume, and to the accession of new and important material at the last moment, we regret that it has not been possible to publish this work by the time originally stated. It is, however, now in the binders’ hands, and will be ready within a few days after the publication of this number.

STUDIO-TALK

(From our own Correspondents)

LONDON.—We reproduce a painting by Mr. W. B. E. Ranken, representative of the highly romantic and original character of his oil painting. It is characterised by a remarkable freedom of technique in conjunction with sound drawing, and bears upon its surface the evidences of happy spontaneity in the matter of execution. The picture recently formed an attractive feature at the Carfax Gallery, to the walls of which so much work now of acknowledged distinction at first found its way.

The small etching we reproduce by Mr. Percy Lancaster is the work of a young artist who has, with no little promise of future success, recently turned his attention to etching.

From some water-colours of much promise exhibited recently by Miss Winifred Russell Roberts at Messrs. Dowdeswell’s, we have selected our illustration on p. 251; it conveys in some measure the successful management of light and the feeling for landscape which characterises her work.



“THE EDGE OF THE WOOD”

FROM AN ETCHING BY PERCY LANCASTER



"IN THE PARK." FROM THE OIL PAINTING BY W. B. E. RANKEN.

Studio-Talk

The second section of the International Society's Exhibition held in the last part of February and during March, composed as it was entirely of black-and-white drawings, a few water-colours and pastels, proved a source of considerable interest. More than one work exhibited, especially in the German section, must have been familiar to many through reproductions in *THE STUDIO*. Representative work of Otto Fischer, Max Liebermann, Ludwig Dill, Hans Thoma, Max Klinger, Menzel, Hans von Bartels, was exhibited. The work of Camille Pissaro, in the west room, where, except for one wall, chiefly German exhibits were shown, represented many beautiful sides of his art. From the French work generally, Forain's drawings stood out supreme in their mastery. Degas was shown in the most artificial phase through which his art has passed; this as regards colour; as regards form, Degas is Degas—unerring. C. Leandre affected senselessly ugly motives for his line in such a drawing, for instance, as *Les deux Amis*. In the lithographs, *Étude Profil*, *La Femme au Singe*, he reverts from this ugliness to work peculiar in its charm. Louis Legrand was vigorous and scholarly, George Bottini effectively bizarre. Rodin exhibited drawings of an unusual and personal character. The American section included, notably, the engravings

of Timothy Cole and of Henry Wolf. Near the American work were a number of the romantic and beautiful etchings of M. A. J. Bauer, and two small sketches, attractive in execution, by Moffat Lindner. Mr. H. B. Brabazon was excellently represented. There was a small drawing by Mr. R. Anning Bell of importance, and some brilliant work by Mr. Joseph Crawhall. Other things of much interest in the exhibition were the drawings of Mr. A. S. Hartrick, Mr. T. Sturge Moore and Mr. Laurence Housman, and wood-engravings by M. Lucien Pissaro, the *Sir Henry Irving* of Mr. James Pryde, some etchings by Ed. Manet, recalling to a fascinating extent some characteristics of his painting; etchings in London by Mr. Joseph Pennell, a few things by Felicien Rops, and some work of that curious genius, the late H. de Toulouse-Lautrec.

At the Goupil Gallery last month several pictures of Venice—chiefly at twilight and by night—were exhibited by Henri Le Sidaner. The city had afforded the artist scope in several large canvases for the resplendent yet sensitive schemes of colour which gives his work its distinct and notable place amongst the work of modern colourists.



WATER-COLOUR: "THE MEADOW"

BY MISS WINIFRED RUSSELL ROBERTS

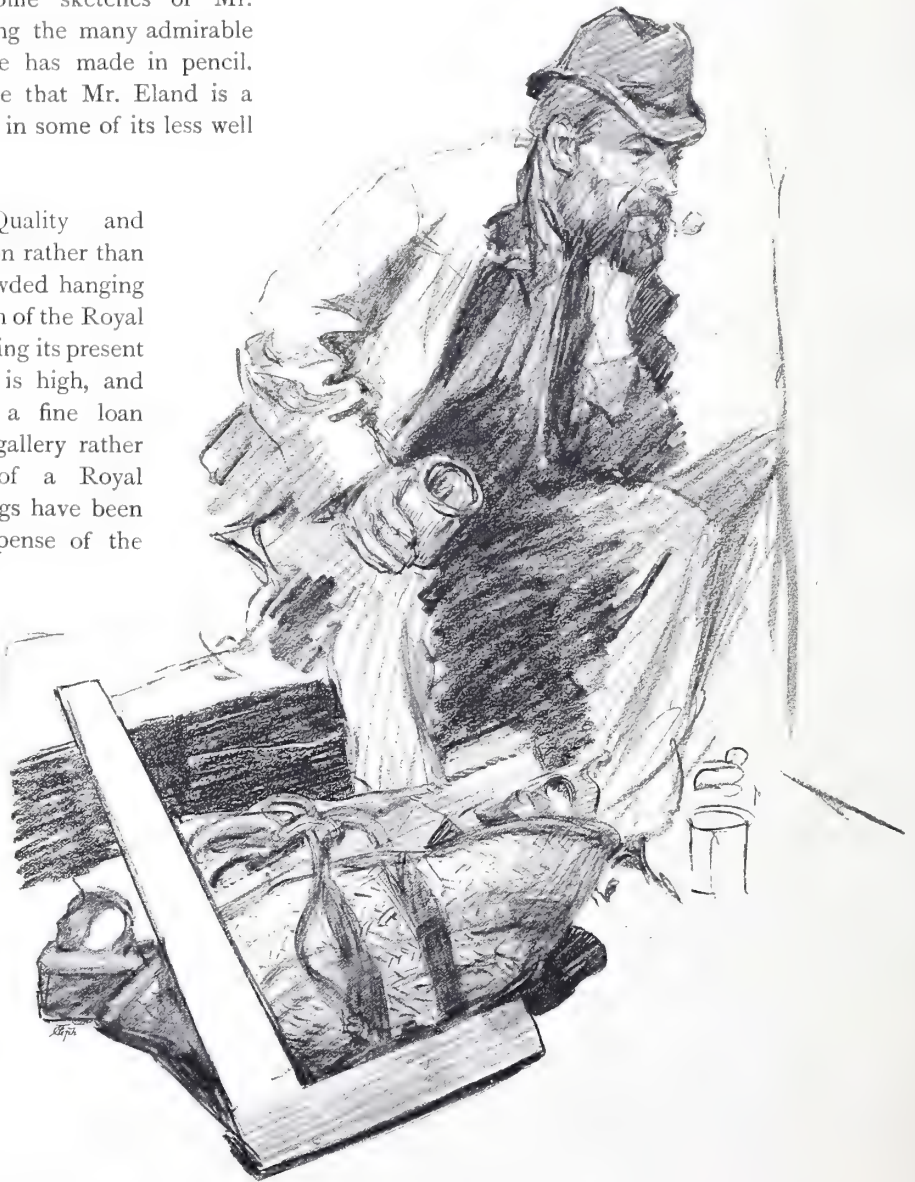
The Royal Society of Painter-Etchers and Engravers' annual exhibition proved this year particularly interesting. A general impression of the exhibition leaves with us the memory of a delicate etching, *Old Houses, Walham Green*, by D. J. Smart; the very admirable plate, *Mill, Flanders*, by Constance M. Pott. The work of Sydney Lee and Eugène Bejot, and many interesting plates by Sir Charles Holroyd, Prof. Alphonse Legros, C. J. Watson, Alfred East, Col. R. Goff, are of that high quality which sets the standard in various styles to lesser known contributors. Mr. Brangwyn's *Breaking up the 'Hannibal'* is one of the finest examples of his art.

We are reproducing some sketches of Mr. J. E. S. Eland's from among the many admirable studies of various types he has made in pencil. These studies give evidence that Mr. Eland is a close student of human life in some of its less well known phases.

EDINBURGH. — Quality and tasteful disposition rather than quantity and crowded hanging have been the aim of the Royal Scottish Academy in organising its present exhibition. The standard is high, and the arrangement suggests a fine loan collection or a permanent gallery rather than the annual show of a Royal Academy. But these things have been attained largely at the expense of the younger and less known artists, several of whom had pictures refused that were far better than some pretentious things by privileged mediocrities that hang in conspicuous places. However, the hanging committee are to be congratulated upon the appearance and quality of the eightieth exhibition. In addition to a few fine foreign pictures, including a lovely flower-piece by M. Blanche, and some notable pictures obtained on loan, principally from Mr. George McCulloch, it

contains some exceedingly good work by Scottish artists.

Sir James Guthrie sends a trio of portraits of remarkable merit, all showing an ease of handling and a purity of flesh tones which are not always conspicuous in his finely balanced work. Sir George Reid and Mr. Robert Gibb also show portraits of men marked by expressive draughtsmanship and powerful handling; and Messrs. Walton, Lavery, and Henry are represented by refined examples of portraiture. In landscape there is nothing quite so fascinating as the little



PENCIL DRAWING

BY J. S. ELAND



"PAY-DAY." FROM THE PENCIL
DRAWING BY J. S. ELAND

Studio-Talk

lyrics of Mr. Lawton Wingate, except it be the splendidly virile *Scottish Landmark* by Mr. Walton, with its potent harmony of green and blue. But in twilight pieces Mr. A. K. Brown and Mr. Campbell Mitchell also touch poetry; Mr. Robert Noble's sunset ravine, if somewhat conventionally treated, is romantically conceived; and Mr. J. C. Noble never painted a finer landscape than *Snell October*. The fine colour of Mr. W. Y. Macgregor is admirably seen in *The Wye at Chepstow*; and in two pictures Mr. D. Y. Cameron shows how composition can give distinction apart from emotional and significant colour. These, with Mr. James Paterson's Edinburgh pictures and a fine drawing by Mr. Bruce Home, are indications that the ready-made picturesque of castle, ruin, and city, once condemned by our younger men of Scottish painters, is creeping back to Scottish art.

There are signs that this resurgence of sentiment and association may come regarding figure subject also. In Mr. J. H. Lorimer's *Reverence to Roses*, indeed, there is a delightful combination of sentiment and beauty with fine craftsmanship, and Mr. C. H. Mackie's thoughtful study of a *Girl in black* is a fine effort to give fitting pictorial expression

to subtle feeling; but for the most part subject remains in the hands of men who arrived earlier. In the pictures named, however, and in Mr. H. W. Kerr's able and humorous Irish water-colour, in the charming little *Evening at the Fair* by Mr. Peter Mackie, in some drawings of children by Miss Macgoun, and in a few more, one may perhaps see an indication of how modern technique and taste in pictorial problems may be applied to subject. This is evident also in some of the animal pictures, particularly those by Mr. William Walls, Mr. George Smith, Mr. Edwin Alexander, Miss Anna Dixon, and in two spirited sketches of dogs by Mr. Robert Alexander, the oldest and best of Scottish animal painters.

The interest of the sculpture depends to a great extent upon the pieces sent by Mr. Alfred Gilbert, Mr. Derwent Wood and Mr. Tweed; but the young Edinburgh sculptor, Mr. Percy Portsmouth, exhibits a nude girl, *Captive*—a work in which research, taste and sentiment are blended—and a charming bust of a child; Mr. Shannan shows the model for his expressive statue of Barbour, the mediæval Scots poet; and Mr. Harry S. Gamley a graceful group of two naked children playing by the sea. J. L. C.



BILBERRY HILL TEA-ROOMS

COSSINS, PEACOCK & BEWLAY, ARCHITECTS

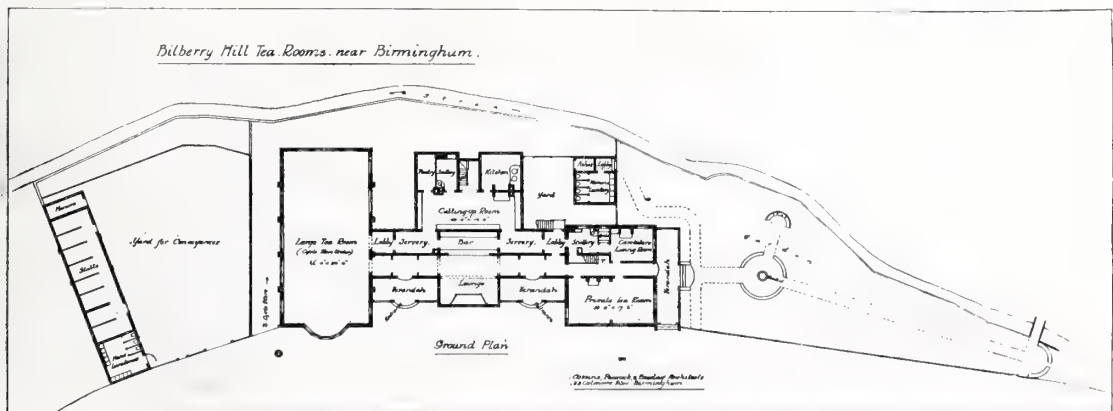


BILBERRY HILL TEA-ROOMS

COSSINS, PEACOCK & BEWLAY, ARCHITECTS

BIRMINGHAM.—The Bilberry Hill Tea Rooms, of which we give illustrations, have been erected, equipped and presented to the Corporation of Birmingham by Mr. and Mrs. Barrow Cadbury for the use of the citizens of that town. They are situated on the Lickey Hills, part of which was acquired some years ago as free recreation grounds for the special use of the Birmingham public, and the object of the donors has been to provide visitors with suitable accommodation for refreshment. The buildings were designed by Messrs. Cossins, Peacock & Bew-

lay, of Birmingham, and include a tea room large enough to accommodate parties of 300 at one time, five smaller rooms for private parties, a temperance buffet and lounge, photographers' rooms, cycle stores and stabling, while the administrative block contains kitchens, cutting-up rooms, bakery and apartments for the manageress and staff. By breaking up the buildings into a series of pavilions the architects have endeavoured to avoid making them look obtrusively large or out of keeping with their surroundings. The walls are faced with rough-cast of a silvery-grey colour; the



PLAN OF BILBERRY HILL TEA-ROOMS

COSSINS, PEACOCK & BEWLAY, ARCHITECTS

roofs are covered with hand-made weathering tiles, and the woodwork is painted white throughout. The colour scheme of the interior is Verona green and white, and the whole of the furniture is stained green to match the woodwork of the rooms.

GLASGOW.—Nowhere is there a higher regard for modern Dutch art, or a greater appreciation of the country of the brothers Maris, than at Glasgow. When, therefore, Mr. R. Ashton Irvine announced an exhibition in water-colour of "Dutch and Venetian Waterways," by Emily M. Paterson, R.S.W., it was sufficient to attract the art-lovers of the city. Now that the artist's work is known in the west of Scotland she will command attention apart altogether from the subject handled. The composition is always interesting, the colour effects subtle; and while in one or two of the architectural studies there may be a suggestion of hardness, this is lost sight of in the interest of the natural scenery, the fine modelling of the sky, and the great sweep of the pellucid water. In most of the simpler

studies there is a quiet dignity sometimes lacking in the more elaborate work, but whenever Dutch or Venetian boats are introduced by the artist the perfection of the drawing is remarkable. Altogether the exhibition was noteworthy and justified the artist going "furth of Scotland" in search of inspiration.

PARIS.—A very interesting group of water-colour artists, just organised under the presidency of M. Gaston La Touche, lately held its first exhibition in the *Galérie des Artistes Modernes*. Some of the artists who exhibited there treated their beautiful medium with much originality, and used very free and novel methods in place of the classical technique which we find in the old society of water-colourists.

Gaston La Touche exhibited five works, in which we found once more all the characteristics of his style, and all his fine imaginative qualities. In the *Lever de Lune sur le Port de Gènes*, and in the *Fête Vénitienne*, he plays with subtle effects of light and twilight in a manner hitherto inconceiv-



'VIEUX PONT DE MALINES'

BY F. LUIGINI



"DENTELLIÈRES BRETONNES"

(By permission of M. La Touche)

BY LUCIEN SIMON

able. In fact, with this fresh development in water-colour painting, La Touche really stands at the head of a new school, and several of the artists grouped around him have been unconsciously subjected to the influence of his personality.

Lucien Simon is another very individual artist. He uses water-colour chiefly for jotting down on the spot impressions that have struck him. In his *Têtes d'Études*, *Le Carrier* and *Dentellières Bretonnes* we can see all the strength of his fine realism. Ferdinand Luigini has made a specialty of Dutch subjects, which he treats in a very unconventional manner as regards both landscape and figures: the *Vieux Pont de Malines* meriting particular notice. Some studies of the Versailles fountains in the cold light of winter, by M. Alexandre Benoit, are quite lovely, and his name, hitherto unknown, deserves to be remembered.

M. Francis Auburtin exhibited five landscapes, painted in very different countries and seasons;

a cliff side in Normandy and a scene on the Lake of Lucerne showing those fine qualities of composition and harmony which we have so often admired in his work. Mme. Henriette Crespel seems to prefer flower-subjects, and by her clever and remarkably decorative arrangement lifts them above their ordinary triviality. Her colouring is warm and very faithful to nature. Mlle. Clara Montalba brought back from Venice some transparent and luminous studies of canals.

After the much-talked-of exhibition of flower-pictures by Louise Peerman, that admirable pupil of Fantin-Latour, the Galerie Graves has been for the second year occupied by the Society of the Intimistes, in whose very charming exhibition were to be found excellent studies by Hugues de Beaumont, and interesting pictures by Laprade, Guérin and Mme. Galtier-Boissière. Caro-Delvaillè's picture, *Le Paon Blanc*, possesses very fine decorative qualities, but might, I think, have been carried rather further. Bellerocche sent two little canvases



"LE PARFUM DE LA ROSE"

BY GASTON LA TOUCHE

only, reserving the bulk of his work for his exhibition in London. M. Morisset is still the delightful painter of children as of old, and M. Moreau-Nélaton had again something fresh and pretty to show. Opsomer, Miller, Frieske, and Mme. Singer (Princesse de Polignac) represented the foreign element very agreeably.

The exhibition of the Orientalistes seemed to me to contain but few new and original things; possibly the dismal atmosphere of the rooms of the Grand Palais in winter offered a painful contrast to these eastern landscapes. M. Maurice Bompard had a

collection of thirty works, all glowing with the warm colouring of Venice, where he has been making a long stay; and M. Duvent, likewise with views of Venice, showed himself still the truthful and sincere artist that we know him to be. Dagnac-Rivière is more conspicuous than ever with the savage and violent strength of his visions of the East. Paul Jones, the sculptor, had some remarkable water-colours of animals; M. Lévy-Dhurmer, *An Arabian Wedding*; M. Mailland, brilliant views of Spain and Venice; M. Suréda, some Algerian sketches; and M. Wybo, some light and delicate water-colours. H. F.

VIENNA.—The recent exhibition of the Künstler-Genossenschaft brought much young and modern talent before the public. Victor Scharf, a young Viennese who studied first in Munich, under the elder Herterich, and then in Paris, under Carrière and Whistler, had a large room filled with his paintings. Scharf has a keen sense of colour, and handles the problems of light and shade with great skill. His *Portrait of a 'Cellist* (Dr. Hirsch) is a good example. Another painter of merit is Nikolaus Schattenstein, a young Russian who has studied in Vienna and



"VIENNA SUBURB: FULL MOON"

BY EDUARD KASPERIDES



"MARTJE"

BY VICTOR SCHARF

Rome. His portrait of a *Chauffeuse* is a striking example of the dash which characterises his work. The *Wienerin*, by Paul Joanowitch, is admirable. This has been acquired by the government for the Modern Gallery. Charles Wilda is particularly happy in his *Old Wachau Costume*—a girl seated at church, wearing a rich scarlet dress, scarlet head-dress with long white muslin bands falling below and on to her shoulders. His *Carnival* is another excellent achievement. Arthur Ferraris sent two portraits, one full length of Carmen Sylva, Queen of Roumania, gowned in black and fine lace, and one of the opera singer, Madame Saville. Charles Quincy Adams, who is making a name for himself here, was represented by several portraits. Hans Larwin exhibited a collection of pastel drawings and oil paintings of marked talent and individuality, particularly in his Viennese and other types. Eduard Zetsche, a Vienna artist well known for his Vienna types, this time exhibited a characteristic collection of landscapes in oil and water-colours. Kasimir Pochwalski and Eduard Veith were each represented by a

portrait, and Max von Poosch and Emanuel Baschny by a series of landscapes. Wilhelm Victor Krauss, Josef Kohn and David Kohn contributed interesting work. Eduard Kasperides still keeps to his blues and greens, in which tones he loves to paint land and seascapes. His pictures are always decorative, and he works a great deal from memory. Eduard Ameseder's *Camogli Harbour* and *Millstream*, both in tempera, Adolf Schwarz's *Fishing Smacks* and other sea-pictures merit a word, as does Rudolf Huttner, whose *Parsonage in Rouen* is idyllic.

Gottlieb von Kempf and Willy Wolf Rudinoff contributed to the section of graphic art, each occupying a cabinet to himself. Kempf's etchings and coloured drawings show fine feeling and temperament, and his work always finds admirers and purchasers. Rudinoff is remarkable for his versatility. His life has been a very romantic one. Lucien Gaillard of Paris exhibited some beautiful



"DIE WIENERIN"

BY PAUL JOANOWITCH

Studio-Talk

fantastic ornaments. Among the plastic exhibits Ludwig Hujer's bronze relief of *Imperial Councillor Felstenstein* and Lewandowski's *Frau Wanda Landowska* attracted notice by their fine execution, as did also Josef Kassin's portrait in terra-cotta of *Countess Berta Orssich-Slavetich*, and Hugo Taglang's portrait relief in Carrara marble; nor must Karl Philipp, Karl Waschmann and Franz Zelezny be forgotten.

A. S. L.

DRESDEN.—One of the most interesting exhibitions held lately was that of Professor Franz Hein's work, at Ernst Arnold's galleries. Hein used to belong to the Karlsruhe Künstler-Bund (which has become known through its lithographic work in colours, in England even), and was for several years its president. He now occupies a chair at the Leipsic academy. The Vosges in Alsace have been one of his favourite sketching-grounds, and he has painted a number of excellent landscapes there, in which the coloration, if somewhat heavy and sombre, is admirably adapted to the character of nature in those mountains. Hein's

portraits are not many, perhaps for the reason that he looks upon each new venture as an entirely novel and distinct problem. He has neither in conception nor in technique any one set form which must serve as a last over which every portrait, whatever the conditions of the sitter and the circumstances of the sitting may be, must be made.

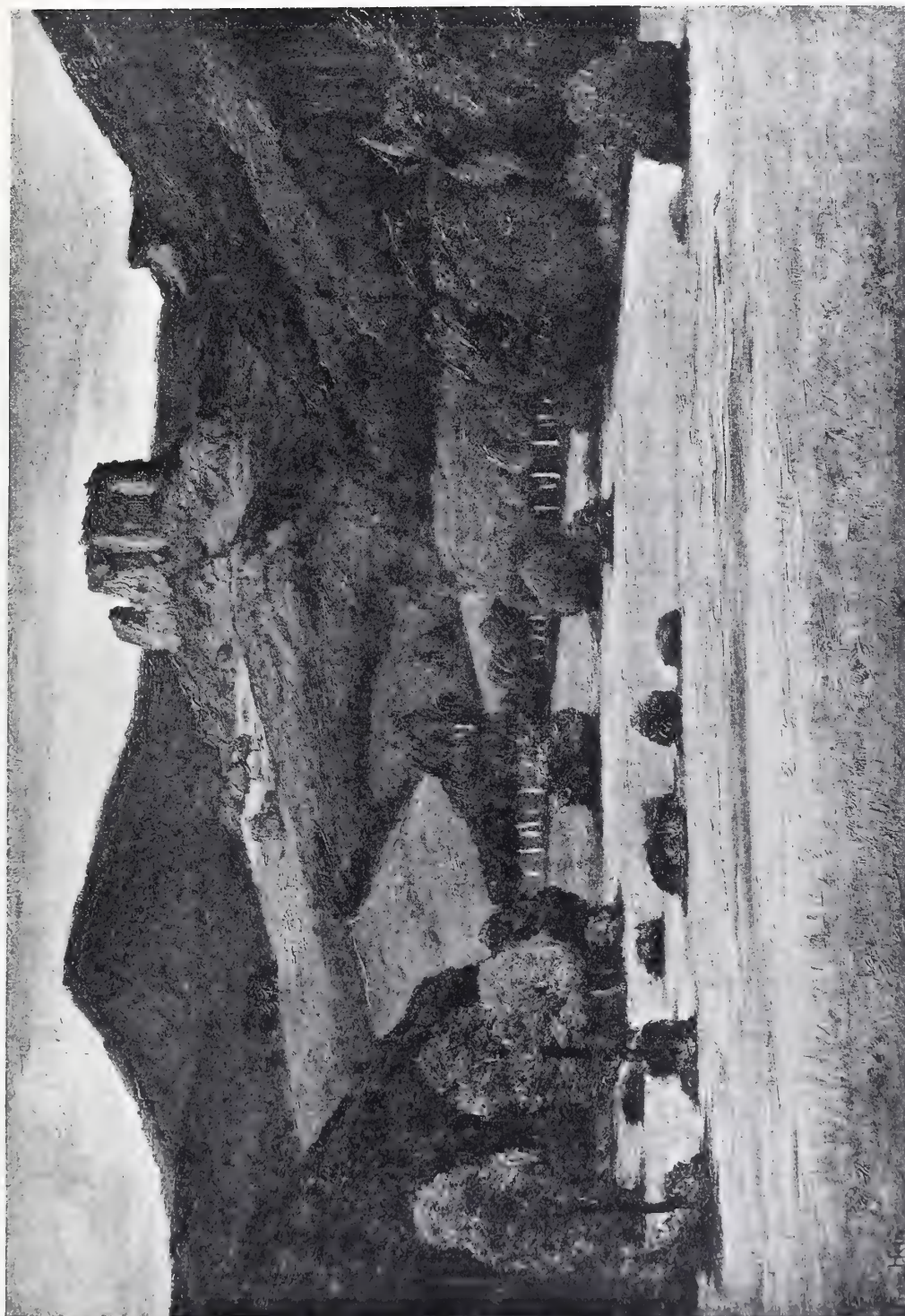
The pen-and-ink illustrations of this versatile artist belong to the most captivating among all his productions. They accompany, in good part, poems and fairy stories of his own invention. The *Fairy World*, too, is what most of his painted work in oils draws upon for a subject. Here he is also an inventor, inasmuch as his paintings seldom illustrate any known story, but simply display the elements of the fairy circle, the noble knights, and the beauteous princesses, the water-sprites and crook-back dwarfs, the enchanted animals and flowers, and so forth.

Germany possesses a number of artists who fall back upon fairy tales and romantic stories for their pictures, for even in our matter-of-fact days there



PORTRAIT OF DR. GUICHARD

BY VICTOR SCHARF



"LANDSCAPE IN THE VOSGES"
BY PROFESSOR FRANZ HEIN

is still a tinge of Romanticism left ; occasionally at least the wondrous looks of some child's eyes betray as much. Among them Hein seems to me the most candid, the most genuine in feeling. There is not a vestige of false sentimentalism about his work, nor any of the coquetting with the costume of the "Biedermeierzeit," which was the time of Schwind, Germany's great romantic artist. So many of our present painters cast a sheep's eye at Schwind, and think they are saved when they have attached themselves to his coat-tails, metaphorically speaking. Hein eschews stagy, fancy-dress-ball art, and appeals not to historic sentiment, but straight to the heart of that Romanticism which is yet to be found among those spirits whom the drudgery and noise of life has not quite changed into mere machines.

H. W. S.

ST. PETERSBURG.—We have already on two recent occasions given examples, both in colour and in half-tone, of the water-colour drawings of M. Georges Kossiakoff, a talented young Russian architect, who so far distinguished himself when a student of the Imperial Academy of Fine Arts as to receive a

travelling scholarship which enabled him to make a tour of Europe. The four illustrations we give on this occasion are among the fruits of that tour. His view of the interior of St. Sophia bears eloquent testimony to his courage in essaying a task which has taxed the capabilities of many an artist of maturer growth ; for, with its broad masses of resplendent gold, its multi-coloured pillars, its mosaics, inscriptions, and other decorative features which constitute a striking contrast with the interiors of Gothic structures, the nave of this remarkable edifice, which is the subject of one of our coloured illustrations, presents obvious difficulties to the painter. In handling a subject demanding the skilful technique which this does, M. Kossiakoff's training in architectural draughtsmanship has served him in good stead. To most Russians, and doubtless to M. Kossiakoff among them, the Church of the Divine Wisdom has a special interest apart from its fame as a monument of Byzantine architecture ; in common with other adherents of the Greek Orthodox faith they cherish the hope that some day it will be released from its captivity to an alien faith and be consecrated once more to the faith of its founders, which they have inherited.



"A FAIRY STORY"

BY PROFESSOR FRANZ HEIN



"INTERIOR OF THE CHURCH OF ST. SOPHIA, CONSTANTINOPLE." BY G. KOSSIAKOFF.



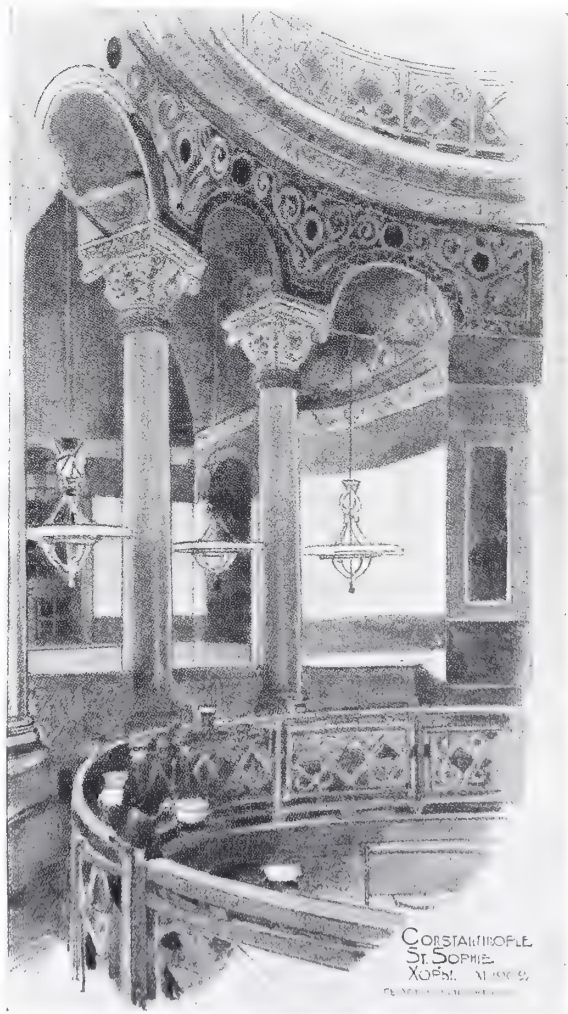
"A SUMMER'S NIGHT" BY PROFESSOR FRANZ HEIN
(See Dresden Studio-Talk)

With the cessation of the "Mir Isskoustva" Russia has lost a journal which has done much to promote artistic culture in that country; but the gap will, we hope, be adequately filled by a new magazine, called the "Zolotoye Runo" ("The Golden Fleece"), recently launched under the editorship of M. Nicholas Riabushinski. Amongst the regular contributors to its Art section we note the names of several who were associated with the "Mir Isskoustva," and it will apparently follow the same lines as that journal, save that the arts and crafts will receive more consideration.

FRANKFORT.—Several interesting exhibitions have been held here recently, in which the public have had an opportunity of seeing the works of distinguished native and foreign masters. Thus, at the Kunst Salon Hermes, we had no less than four works by Böcklin, a master who is now not often seen outside the public galleries. Two of them are undoubtedly in his best style. Of these, the *Villa by the Sea* represents a favourite theme

of his; while the other, *Orlando Furioso*, is a masterpiece in colouring and composition. Segantini, whose works now command very high prices, was represented by a typical canvas *Raccolta del Fieno*, a haymaking scene in the Swiss highlands, remarkable for its wonderful perspective and atmosphere. Two landscapes by Fritz Thaulow, a vivid piece of colouring by Zuloaga, a landscape by F. W. Keller, the secessionist, some vigorous pastel portraits by F. von Kaulbach, a figure subject by Lenbach, and a castle scene by Eugen Bracht were among the other principal exhibits at this gallery.

At the Goldschmidt Salon, Kaulbach and Thaulow were also represented in company with W. Claus, whose pencil sketches impressed one by their vigour. At the Schneider Salon were to be



GALLERY IN CHURCH OF
ST. SOPHIA, CONSTANTINOPLE

BY G. KOSSIAKOFF



GALLERY IN CHURCH OF ST. SOPHIA BY G. KOSSIAKOFF
(See *St. Petersburg Studio-Talk*)

seen a collective group of landscapes by Prof. J. von Bergmann, nearly all of a bucolic *motif*; a landscape by Hans Thoma; an excellent drawing by Franz von Stuck, whose drawing is unimpeachable; a landscape with boys bathing in a brook by L. von Hofmann, who is very successful in his treatment of the nude figure; and a genial pastel portrait by Max Schuler.

COPENHAGEN. — The quaint and interesting house which Mr. Alexander Svedstrup, the well-known Danish writer, has built himself, a few miles north of Elsinore, Hamlet's town, boasts a most enchanting situation on the borders of the Sound, flanked as it is by venerable beeches and possessing a magnificent view of the Sound; to the south closing in to a narrow passage, to the north widening into the broad sea, the blue mountains of Kullaberg on



"ELLEHUSET"

CARL BRUNNER, ARCHITECT



"THE QUAY, STAMBOUL." BY G. KOSSIAKOFF.



"ELLEHUSET": LIVING-ROOM

CARL BRUNNER, ARCHITECT.

the opposite Swedish coast forming a picturesque background to the seaward view, whilst the Danish coast is rich in forest and meadow. The owner wanted an old-time, yet thoroughly comfortable and commodious home, uniting some of the best features of old Danish and Norwegian architecture, with carved beam-ends, sward-covered roof, small leaded panes, etc. The architect, Mr. Carl Brunner, seems to have thoroughly appreciated the task set him, and "Ellehuset" has become a delightful home, where the large living-room forms the natural centre, the substantial beams of which are richly carved and either stained dark or painted in gay colours. The end sections of the living-room are divided into two storeys, the upper portion forming guest rooms, connected by a balcony running along one side of the room, whilst the middle of the room rises to the roof, which forms the ceiling for this portion. The floor of this big room is stained

in different shades so as to break the monotony of the large surface, a plan since adopted in several other houses. A number of pithy old rhymes have been pointed or carved at various places, the big, open, old-fashioned fireplace having its own appropriate verse. The spacious grounds are a real paradise for hundreds of birds, which nest in the old trees, and no one thinks of interfering with either badger or hare or any other living creature which chooses to make the garden its home or playground. G. B.

BOMBAY.—Mr. Cecil Burns, Principal of the School of Art, Bombay, designed the casket illustrated on the next page, which was presented to H.R.H. the Prince of Wales, with an address, by the trustees of the Port of Bombay on the occasion of his laying the foundation stone of the

Alexandra Dock on the 13th of November last. The work was executed in silver and enamels by the workmen and apprentices of Reay Art Workshops of the School. The general style is English renaissance of the later Jacobean period. The upper mouldings are plain, but the lower are enriched with a relief pattern of shells connected by loops of pearls, beneath which are narrow panels of a bluish-green enamel. The longer concave sides contain four ivory panels giving views, painted by the designer, of Bombay in the years 1611, 1711, 1811, and a conjectural view of the city in 1911; and between each pair is a shield recording the presentation. The ship, which forms the principal feature of the design, represents a vessel of the time of Charles II., when Bombay was first acquired by the British Crown. Silver models of this character were much in vogue during the reigns of the later Stuarts as table ornaments upon State occasions, and some fine specimens



CASKET IN SILVER AND ENAMEL
PRESENTED TO H.R.H. PRINCE OF WALES

DESIGNED BY CECIL BURNS
EXECUTED BY STUDENTS OF
BOMBAY SCHOOL OF ART

placed centrally between them is a shield enamelled with the badge of New South Wales in colours, surrounded by a wreath of waratahs wrought in silver. The ends of the casket are adorned with shields bearing, in raised letters, the date and place of presentation, and the plain polished surface of the back is broken by a large laurel wreath wrought and frosted. The hinged lid has its polished surface relieved by slight repoussé panels, leading off to ornamental corners, and serves as a base for a group of Lord Jersey's coat-of-arms blazoned in enamel. To the left and right of this are placed modelled plaques of the family crests of Childs and Villiers.

The address presented with the casket was embellished with landscape

and figure vignettes, the work of Mr. Percy Spence, who has established a reputation not only here but in England in connection with this kind of work. As a groundwork or foundation for the address, the material found in mediæval illuminated missals was re-adapted.

have come down to the present time. The possibility of its use for a similar purpose influenced the artist in designing, and induced the trustees to approve a casket of this type when the design for a suitable and appropriate memorial for the occasion was under consideration.

SYDNEY, N.S.W.—The casket of which we give an illustration, was recently presented along with an address to the Earl of Jersey, the Governor of the Colony, as a token of respect from the people of New South Wales. It was executed by Messrs. Hardy Bros. of Sydney, from the design of Mr. Mitchelhill. It weighs about 150 ounces, and is 13 inches long, 6 inches wide, and 8½ inches high. The curved sides of the body are of polished silver, the legs or supports being of hammered silver oxidised. On the front are two panels of mother-of-pearl mosaic in antique gold setting, and



CASKET PRESENTED TO
THE EARL OF JERSEY

DESIGNED BY MR. MITCHELHILL
EXECUTED BY HARDY BROS.



"RECONCILIATION"

BY ISAAC COHEN

MELBOURNE.—The Gold Medal and Travelling Scholarship of £150 per annum, tenable for three years, offered by the Government for competition by the students of the National Gallery of Victoria, has been awarded to Mr. Isaac Cohen for his picture entitled *Reconciliation*, which we here reproduce. Mr. Cohen is still quite a young man, and one who from the beginning of his studentship has given proof of abilities beyond the average. His work has always been noted for its sterling qualities of drawing and colour, and his success in obtaining the blue ribbon of the schools was largely a foregone conclusion. In his competition picture there is a certain dramatic intensity which the work of the other competitors seemed to lack. It is confidently anticipated that Mr. Cohen will materially benefit by the opportunities now presented to him. Further evidence of substantial progress on the part of the students is shown in the exhibition of

the public the work of an artist of whom too little is known. Some of the works were frankly studies, breathing the very spirit of the bush. Others, again, were poetic transcripts of some of Nature's most elusive moods. Mr. MacClintock is an artist of whom great things may be expected. J. S.

RIO DE JANEIRO.—What first strikes the painter who ventures to seek "fresh fields and pastures new" in the primeval forest of tropical Brazil is the gigantic proportions, the gloomy and powerful colouring of its vegetation, increasing in grandeur as one nears the equator, going from south to north. The human figure stands a tiny dot on the enormous landscape, and the human brain is awed by the overpowering silence and immensity of things. However brilliant and sunlit the limpid Brazilian sky—a sky of rare luminous blue—may be, scarcely any light pierces the eternal gloom of the forest,

drawings from the antique and the life, as also in the paintings of still life and of the nude, reflecting considerable credit on the instruction of Mr. McCubbin and Mr. Bernard Hall.

Among the smaller exhibitions held recently, mention should be made of that which a small coterie of artists had at the studio of Mr. McCubbin at South Yarra. Mr. A. Fischer showed some exquisite pastels, which were purchased by Lady Talbot. Mr. Withers and Mr. MacClintock sent some fine landscapes, Miss Vale some figure-work, as did also Mr. Enes. Other exhibitors were Mr. Lindsay, Mr. Brindle, and Mr. Shirlow.

At the art galleries of Messrs. Robertson & Moffatt, about thirty water-colours, the work of Mr. Alec MacClintock, have recently been on view. The exhibition was important as bringing prominently before

where the sombre verdure of the perennial metallic or velvety foliage seems almost black; and the startling ashen or dead-white trunks of the trees and the pallid creepers that fling themselves in ropes, in veils, and shrouds from bough to bough, add to the nightmare effect of the scenery; while the hot-house atmosphere of damp heat is oppressive, and the utter stillness is fraught with dread.

The artist suddenly feels the hopelessness of trying to convey on canvas the impressions thus received, composed as they are chiefly of such extra-pictorial elements of gloom, silence, and immensity. But his chance lies in coming upon some sudden break, where time and the violence of natural forces have rent the forest asunder, and reveal to the light its mysterious and intricate heart. Here fallen trunks covered with bromelias, feathery palms and hanging branches of delicate flowers form the happiest pictorial effects; giant creepers tossing everywhere their fantastic architecture, and monstrous parasites clinging with tight, suffocating arms round the trunks of colossal trees, sights wonderful and new, urge the painter to unpack his canvas, and reproduce the marvels that Nature in her hot and luxurious frenzy has conceived. The artist immediately feels the inadequacy of water-colours for such a landscape as that which here meets his gaze; oils are the only medium he will use to obtain a rapid and efficacious effect.

Indescribably beautiful to the painter's eye is the blossoming in September of the huge Ceiba tree, which clothes itself before putting forth its leaves in the most delicate and vivid crimson bloom. When the petals fall, the earth far around seems to be covered with a carpet of blood. In the province of Minas-Geraës I have seen many trees mantled in blossoms of bright yellow gold. But the predominating colours of the forest-bloom in what is Brazil's winter—that is, from June to November—are white, pale violet, and intense blue. This season is really the only safe one in which to visit tropical Brazil, for during its summer—*i.e.*, from November onwards—the torrid heat, the risk of yellow fever, the torment and danger attendant on the bites of mosquitos and innumerable other insects, render the country well-nigh unbearable to the average European. Malarial and intermittent fevers are to be feared in all seasons. These malignant fevers overpowered and utterly prostrated me, and left me with half my intended work unachieved. Let every artist visiting the interior be well provided with quinine and the Portuguese specific, “aqua ingleza.” Let him likewise not shrug incredulous shoulders at snake stories; for the deadly cobra lies in wait for the unwary, the scorpion and the centipede will run across his path, and the horrible little *bico do pe'* will try to prick his foot and lay its fearsome egg under the nail of his big toe.



VILLAGE AT TENERIFFE

SKETCH IN OILS BY V. BORON



A FARM IN THE
BACKWOODS OF BRAZIL

SKETCH IN OILS
BY V. BORON



AN ABANDONED HUT IN
A BRAZILIAN FOREST

SKETCH IN OILS
BY V. BORON

Apart from these horrors, there are minor climatic disagreeables that interfere with the artist's prolonged out-of-door work. The extreme variability of sky and weather make it impossible for one to count for any length of time on the same effects of light, to say nothing of the sudden torrential downpours of rain, which ruin canvas, clothes, and temper, and recur as frequently as three or four times in a day. On that subject I would warn the intending traveller against the folly of bringing with him the clothing which at home he probably considers becoming and appropriate for a trip to the tropics.

The larger towns on the coast are quasi-European in their comfort and their cleanliness. The hotels offer spotless white-washed rooms and excellent food, and the negro who waits on you disappears for frequent and unexpected ablutions at all hours of the day. The painter will find Bahia far more interesting than Rio, where the old picturesque negro costume has had to give way to the superior fascination of *la mode de Paris*. But in Bahia the negress still drapes her tall slender figure in clean linen; her arms are bare, a white turban crowns her shapely head, and she walks serenely, holding her dark blue mantilla tightly round her hips, conscious that she still represents at its purest the type of beauty of the African race.

V. B.

REVIEWS AND NOTICES.

The Norwich School of Painting. By WILLIAM FREDERICK DICKES. (London and Norwich: Jarrold & Sons.) £2 2s. net.—A true enthusiast with an encyclopædic knowledge of his subject, the author of this exhaustive and copiously illustrated volume has spared no pains to make it thoroughly complete. He begins, of course, with the founder of the school and first president of the Norwich Society, the hard-working John Crome, who shares with his predecessors, Wilson and Gainsborough, and his contemporary, Constable, the honour of having laid the foundations of English landscape-painting, and, having examined his work, passes on to consider that of his gifted sons. The Ladbrokees, the Hodgsons, the Silletts, Robert Dixon and John Thirtle all come in for careful notice before the clever marine-painter, John Sell Cotman, who was the first vice-president of the Norwich Society, is brought forward. To him, however, and to his sons no less than six long chapters are devoted, for Mr. Dickes evidently admires his work even more than

that of Crome himself. The latter portion of the book deals with men who have hitherto been scarcely known outside their native county, including the Stannards, some of whose sea-pieces are very beautiful, Alfred Priest, whose *Fishing Boats in a Storm* is a fine rendering of a difficult subject, Thomas Lound, whose landscapes are full of the feeling of open air, and Henry Ninham, whose street scenes and architectural drawings have an historical as well as a local interest. The accounts of the lives of the various artists are supplemented by lists of all their exhibited works, with the names of their present owners; and full completeness is given to a book which will be most useful to future art-historians by a carefully compiled subject-index.

English Domestic Architecture of the XVII. and XVIII. Centuries. By HORACE FIELD and MICHAEL BUNNEY. (London: G. Bell & Sons.) £2 2s. net.—In their introduction to this amply illustrated volume the authors point out, that in spite of all that has been written on the subject of Renaissance work in England, little attention has hitherto been given to the domestic architecture of the period, the style of which is as distinctly national as that of the churches, public halls, &c. Moreover, the homes of the people undoubtedly reflect far more than do their public buildings, the conditions of the time at which they were built, as well as the taste of their owners; so that a study of them is of infinite service to the student of social life as well as to the historian. In the opinion of Messrs. Field and Bunney, it is to tradition that the buildings they have chosen as typical of the Renaissance in domestic architecture owe their general high level of excellence, an influence, they add, often lacking in the more ambitious buildings of the period; but they do not seem to have noted what is nevertheless a self-evident truth, that this love of tradition was often the very thing that militated against progress, as will be proved by an examination of many of the examples given by them of Renaissance houses, some of which certainly suffer from the too slavish reproduction of traditional features. For all that, however, the new volume is a most noteworthy one, and the brief sketch of the Renaissance evolution in England is full of valuable data, which if thoroughly mastered by architects and builders should aid in bringing about a revival of all that was best in the past, modified in accordance with æsthetic and hygienic principles, to meet the requirements of the present. The reproductions of photographs, numbering over a hundred, include

the beautiful Manor House of Tintenhull ; a street of gabled houses at Tetbury ; Holt Court ; the Bank House, Wootton ; Kirkleatham Hospital, Yorks ; and the College of Matrons, Salisbury ; but there is nothing from Bath or Chichester where there are many good examples. The notes on illustrations given are full of useful suggestion.

A History of English Furniture.—Vol. II. : *The Age of Walnut.* By PERCY MACQUOID. (London : Lawrence & Bullen.) £2 2s. net.—Although it cannot be denied that the age of walnut was synchronous with a less simple and dignified period of English social life than that of oak, the study of the furniture produced in it is full of interest, reflecting as it does the changes of taste that took place in the reign of Charles II. and his immediate successors. As is pointed out by Mr. Macquoid, simplicity under the Commonwealth had degenerated into the commonplace, and further evolution in that direction could only have resulted in the elimination of all art feeling. It was time therefore for a change, but that change was progressive in the wrong direction ; for, says Mr. Macquoid, “towards the end of the seventeenth century . . . the nobility of proportion in Elizabethan decoration and furniture disappeared, giving way to the somewhat exaggerated mouldings and contrasted curves, prompted by the vagaries of the Italian artists, Lorenzo Bernini and Francesco Borromini.” For such extravagances oak was, of course, not suitable, and walnut was presently substituted for it, success in the treatment of which depended chiefly in faultless execution. Only by slow degrees was that success achieved and anything that could justly be called a new style evolved, but mastery of technique once acquired, an infinite variety of fine designs were produced, the distinctive qualities of which, with the principles of their decoration, are carefully defined by Mr. Macquoid. Reproductions, some of them in colour, after Shirley Slocombe, are given of numerous fine examples of furniture, in some of which walnut is either the chief or the sole material employed, whilst in others may be traced the gradual introduction of marqueterie and of lacquer, culminating in that over-ornamentation which detracted so greatly from the charm of later work. The decline of the age of walnut was rapid, but its traditions were largely carried on in that of its successor, the age of mahogany, which is to be considered in Mr. Macquoid’s third volume.

Adolph von Menzel. Abbildungen seiner Gemälde und Studien. (Munich : F. Bruckmann.) 100 Mk.—This copious and usefully bound volume

deals very exhaustively with the art of Menzel. It includes 661 illustrations in the text and 25 special plates. It gives chronologically the dates of the various works produced by Menzel with a description of each, and the chronology is completed by reference under each year to the chief incidents then occurring in the painter’s life. One marks in turning the pages the transitions through which the painter’s art passed on the way to the remarkable heights which it eventually attained. From the first it was complete. Menzel almost seems to have been a master at once, for the earliest works show no trace of studentship. The extraordinary certainty and self-confidence with which he handled the most difficult and elaborate pictorial problems came to him out of a fund of genius which, even at the end of a long and industrious life, showed no signs of exhaustion. Problems of light and difficulties of composition were met in the same spirit in which they were met by the French Impressionists, by Whistler, and other moderns who, by their genius, freed painting from the tyranny of subject. Yet Menzel was always a subject-painter. When the liberty of the artist to paint subject pictures at all was almost denied, Menzel could still be pointed to as a superlative painter who had relegated subject to its proper place, and to whom it was not a handicap, but simply an excuse, and always an interesting one, for good painting. Menzel’s drawings must ever rank, we suppose, with the great drawings of the world. Everything came in under the power of his pencil ; there was hardly a phase of life that remained outside his range. A German, the breadth of his interest in life was only comparable with Balzac’s in another art.

Kate Greenaway. By M. H. SPIELMANN and G. S. LAYARD. (London : A. & C. Black.) 20s. net.—It is somewhat difficult to account for Kate Greenaway’s phenomenal success and wide reputation. That she was a gifted artist and especially a sympathetic interpreter of children, no one would dream of denying ; but she lacked the sense of humour of Randolph Caldecott and the feeling for form and prolific imagination of Walter Crane, with both of whom she has been ranked alike in England and on the Continent. The fact is she owed very much at the beginning of her career to the over laudation of Ruskin, who often referred to her work in terms that not even her most partial admirers would now endorse. Moreover, she was fortunate in winning the friendship of many influential men, such as Stacy Marks, Frederick Locker, and Austin Dobson, who did much to help and encourage her, though

they seem to have recognised her limitations and deprecated her excursions outside her true sphere—that of a decorative artist whose special mission it was to cater for the nursery. On the whole Miss Greenaway's present biographers have dealt tactfully with the vast mass of material placed at their disposal. They have made a judicious selection of illustrations, reproducing many drawings quite unknown to the general public, and the result is a very attractive volume that will be sure of a wide circulation.

La Pose et L'Éclairage. By various writers. (Paris: C. Klary.) 12 fr. 50.—Amongst those who have of late years raised photography to the rank of a fine art, M. Klary has long been recognised as pre-eminent; and the volume of essays by various experts on the true principles of posing and lighting issued under his superintendence has been found of real value by the professional as well as the amateur. It is illustrated with many fine examples of the work of the best European and American photographers.

Moderne Architektur. (Illustrated.) By Professor OTTO WAGNER. (Vienna: Anton Schroll & Co.)—Few architects have influenced the general public as Otto Wagner has. Since his famous duel with Schachner, with whom he competed for the New Municipal Gallery of Art at Vienna, the Professor has gained in public opinion; his newly-perfected plans for the Art Gallery are practically accepted, and two other important commissions have recently fallen to him—one for the New Post Office Savings Bank, Vienna, the other a church in Lower Austria. When, five years ago, he exhibited his first model for a modern Catholic church, the clergy and the conservative party loudly protested against his style; but here, too, his ideas have conquered, for the Government now demands modern forms for provincial churches. In domestic architecture, Wagner's principles have found wide acceptance. The essence of them is the elimination of ancient elements. He makes use of all modern expedients in architecture, constructive and decorative, especially iron. The book contains numerous illustrations of works carried out by him on the principles which he expounds.

The History of American Painting. By SAMUEL ISHAM. (New York and London: Macmillan & Co.) 21s. net.—Rare, indeed, is it for an American writer to recognise clearly and define accurately the characteristics of American work; for native criticism has been, as a rule, biassed by favouritism, and truth obscured through too near a point of view. The very opening sentence of Mr. Isham's

masterly volume, however, wins the confidence of the reader, for it proves alike the independence of his judgment and the completeness of the knowledge on which that judgment is founded. "The fundamental and mastering fact about American painting," he says, "is that it is in no way native to America, but is European painting imported, or rather transplanted, to American soil, and even that not independently, but with constant reference to the older countries." Equally impressive is the manner in which the peculiarities of each group of painters and each individual master are described. the interest increasing as the narrative proceeds. Beginning with the Primitives, Mr. Isham passes to consider Copley and West, the first Americans to take a recognised position in the world of art; who are, in their turn, succeeded by Stuart, the greatest of the early portrait-painters, Trumbull, Allston, Leslie, Waldo, and others less celebrated, in whose work the English influence, which early in the nineteenth century was to be replaced by French, is very distinctly traced. It is in dealing with the second half of the nineteenth century that the American writer best shows his complete insight into the technique of painting; for, although it would have appeared impossible at this late day to say anything fresh about Whistler, Sargent, and Abbey, his criticism of their work is as eloquent and unhackneyed as are his remarks on the typical American, Abbot Thayer, whose ideal creations are as well appreciated in France as in his native country, though they are unfortunately little known in England. Amongst the many beautiful illustrations that accompany the text will be found Stuart's fine *Portrait of Elizabeth Bordley*, Waldo's noble likeness of *Dr. Wald's Spring*, Robert Henri's remarkable *Young Woman in Black*, Cecilia Beaux's charming *Children of Mr. Gilder*, Lockwood's sympathetic portrait of his brother artist *John La Farge*, and Brush's exquisite *Mother and Child*. In a word, the book is a most notable one, marking an epoch in American art literature.

The Royal Academy of Arts. By ALGERNON GRAVES, F.S.A. (Henry Graves & Co. and George Bell & Sons.) Vols. II.—IV. 42s. each net.—The first volume of this useful and exhaustive dictionary of exhibitors at the Royal Academy having been recently noticed in *THE STUDIO*, it is only necessary to say that these subsequent volumes have been as carefully compiled as the first. Every page, indeed, bears witness to the painstaking accuracy with which the thousands of references have been extracted from the records.

Illuminated Manuscripts. By JOHN W. BRADLEY.

Reviews and Notices

(London: Methuen.) 2s. 6d. net. — In this scholarly little volume the author deals ably and exhaustively with the art of illumination, which he says does not aim at more than the gratification of those who take pleasure in books. A humble ambition truly, yet one that resulted in enriching the world with many treasures of great beauty. Mr. Bradley, whose text is supplemented with many illustrations, including a reproduction in colour of a page from a fourteenth-century English Book of Hours, gives a list of the MSS. consulted, and concludes a most valuable monograph with a hope of a future revival of illumination by competent artists.

The Country Cottage. By G. LL. MORRIS and ESTHER WOOD. (London: John Lane.) 3s. (cloth) and 4s. (leather) net. — This little volume, the latest addition to the Country Handbook Series, should be carefully perused and studied by all who contemplate setting up a permanent or occasional home in the country. They will find in it a veritable storehouse of information and much sound advice on all matters relating to cottage architecture. The authors define a cottage as a house costing from £300 to £1,000, and give numerous views and plans of cottages by well-known architects, the cost of which we presume has fallen within these limits. The inclusion of precise information on this point would have materially added to the interest of a really valuable little treatise.

J. M. W. Turner. By W. L. WYLLIE, A.R.A. (London: George Bell & Sons.) 7s. 6d. net. — Written as it is from the point of view of an artist, this new monograph on Turner is marked throughout by the insight of true sympathy. Mr. Wyllie writes from within the citadel of practical experience; and even dares to challenge some of the long-accepted and oft-quoted axioms of Ruskin on the distinctive qualities of the great master's work. The numerous illustrations form a very practical commentary on the fascinating text.

Tales from Shakespeare By CHARLES and MARY LAMB. Illustrated by NORMAN M. PRICE. (London and Edinburgh: J. C. & E. C. Jack.) — To attempt to interpret Shakespeare has ever been a task to daunt the most accomplished artists, and it can scarcely be said that Mr. Price has achieved more than partial success in his bold enterprise. A few of his illustrations of the popular "Tales," especially *Imogen's Bedchamber*, the *Gentle Katherine*, and *Isabel's Pleading*, are undoubtedly clever both in design and execution; but others are stagey and wanting in effects of chiaroscuro.

Siena. By CASIMIR CHLEDOWSKI. (Berlin: Bruno Cassirer.) Vols. I. and II. — These first instalments of what seems likely to be a truly monumental work on the famous hill city of Siena, deal exhaustively with its political, social, and art history down to the end of the fourteenth century. A most accomplished historian and an eloquent writer, the author defines with much precision the characteristics of the Siennese, dwelling at length on the reflection of those characteristics in their literature and art. The chapter on the Franciscans is a masterly summary of the part they played throughout Umbria, and of the gradual leavening of Italian society with the new religious spirit. In another interesting section of the work he shows the connection between the worship of the Madonna and the growing veneration for women.

Longmans' Complete Drawing Course. Part I. Infants and Juniors. By I. H. MORRIS. (London: Longmans.) 5s. net. — Although it is impossible to teach children to be artists, they may, if properly trained, acquire considerable facility in drawing. The system pursued by Mr. Morris of beginning with quite simple objects and proceeding, through almost insensible gradations, to more complex objects, such as flowers, is eminently rational; while by giving a large number of examples in one or other colour, to be worked by the little pupil in coloured chalks, he appeals to an instinct which manifests itself in every child.

The Burlington Proofs. (London: The Fine Art Publishing Company.) 6s. net each. — As has already been proved by several earlier publications such as the "Royal Collection of Pictures," and the "Art Folio," the new mezzo-gravure process is admirably suited to the rendering of tone values and delicate atmospheric effects. The so-called "Burlington Proofs," a series of reproductions of British masterpieces of the 18th and 19th centuries, show no falling off in the notable qualities of their predecessors, and many of the portraits, especially that of the King after Harold Speed, *Diana of the Uplands* after Charles Furze, *My Mother* after Whistler, and the various beautiful women after Romney, Gainsborough, and others, have some of the depth of tone and velvety softness of good mezzotint engravings. Excellent too are Greiffenhagen's *Idyll* and Watts's *Endymion*, whilst the *Chill October* of Millais, the *Mist Wreath* of Peter Graham, and the *Birch, Rowan and Pine* of MacWhirter, are true poems in chiaroscuro.

Recent additions to Messrs. Newnes's series of *Modern Master Draughtsmen* (7s. 6d. net per vol.)

Reviews and Notices

include *The Drawings of A. von Menzel*, by Prof. H. W. Singer; *The Drawings of John M. Swan, R.A.*, by A. Lys Baldry, and *The Drawings of David Cox*, by A. J. Finberg. The numerous drawings reproduced in each volume seem to have been selected with discrimination and rendered with fidelity; while the introductory essays, it is hardly necessary to say, are written by critics of recognized ability. Of especial interest to the student are the animal drawings of Mr. Swan, whose remarkable power in this direction is well shown by the examples given.

The price of *The Year's Art* (Hutchinson & Co.) is 3s. 6d. net—not 7s. 6d. as stated in our notice last month.

Artists and others who desire to possess worthy reproductions of the newly-disclosed Turner pictures will be interested to learn that a series of admirable photographs of these remarkable works has been taken by Messrs. W. A. Mansell & Co., of 405 Oxford Street, London. In order to reproduce as nearly as possible the colour tone of the original, the photographs are printed either in sepia or in grey platinotype, from 12 in. by 10 in. plates, with results that are completely satisfactory. The set of twenty-one is published in a neat portfolio at the price of 50s. net.

Herr Heinrich Wirsing, the young Munich sculptor on whose work an article appeared in our November number, desires us to correct a slight misapprehension which has been occasioned in Germany by a passage referring to his relations with Prof. Hildebrand, which seemed to imply that he was one among a number of pupils of the Professor who does not take pupils. Herr Wirsing explains that he migrated to Munich in 1899 because the Professor was settled there, and in that and the following year received from him valuable advice; thereafter, however, he contented himself with studying the Professor's works and writings.

PRICES AT RECENT PICTURE SALES.

FEBRUARY 3RD.—At Christie's:

W. Hunt	... <i>A Cottage Interior</i> ...	75 gs.
D. James	... <i>Off the Scilly Isles</i> ...	52 „
T. S. Cooper	... <i>Sheep in a Landscape</i> ...	46 „
Stacey Marks	... <i>A Set of Nine Panels</i> ...	58 „
La Thangue	... <i>The Last Meal at Home</i> ...	40 „
Birket Foster	... <i>At the Stile</i> ...	33 „
C. Stanfield	... <i>View in a Valley</i> ...	56 „

FEBRUARY 11TH.—At Christie's:—

Romney	... <i>Lady Greville</i> ...	800 gs.
--------	------------------------------	---------

FEBRUARY 17TH.—At Christie's:—

Allan Ramsay	... <i>Lady in grey and white dress</i> (attributed) (oval) ...	580 gs.
Mantegna	... <i>St. Peter and three other Saints</i> (four panels) ...	880 „

FEBRUARY 17TH.—At Sotheby's. Engravings, mezzotint portraits, modern etchings:—

J. Condé	... <i>Mrs. Fitzherbert</i> ...	£120
	After R. Conway.	
S. Cousins	... <i>Master Lambton</i> ...	£42 10s.
	After Sir T. Lawrence.	
„	... <i>Lady Peel</i> ...	£47
	After Sir T. Lawrence.	
Whistler	... <i>The Kitchen</i> (etching) ...	£26

FEBRUARY 24TH.—At Christie's:—

F. Walker	... <i>The New Pupil</i> ...	145 gs.
Sam Bough, R.S.A.	... <i>Landscape</i> ...	980 „
Millais (five drawings).	<i>The Story Book</i> , 1½ in. high ...	21 „
	<i>The Huguenots</i> (pencil drawing) ...	40 „
	<i>Rocking Horses</i> , 4½ in. high ...	20 „
	<i>Calypso and Ulysses</i> (a colour note) ...	30 „
	<i>Study for Eve of St. Agnes</i> , 8 in. by 10½ in. ...	105 „

FEBRUARY 20TH.—At Christie's. Engravings after Morland, and Turner's Liber Studiorum:—

William Ward	... <i>Giles the Farmer Boy</i> (open letter proof) ...	50 gs.
„	... <i>The Last Letter and The Hard Bargain</i> (a pair) (proofs before letter) ...	155 „
„	... <i>The Farmer's Stable</i> (proof before letter) ...	74 „
S. W. Reynolds	... <i>Paying the Ostler</i> (etched letter proof) ...	51 „
J. R. Smith	... <i>Feeding the Figs</i> (open letter proof) ...	70 „
W. Ward	... <i>Stable Amusement and The Public-House Door</i> (a pair) (open proof letters) ...	180 „
J. M. W. Turner	<i>Liber Studiorum</i> (71 published plates) ...	500 „
	61 in first state and 14 etchings and duplicate impression of <i>Calm</i> .	

MARCH 10TH.—At Christie's:—

Fantin-Latour	... <i>Maréchal Niel Roses</i> ...	260 gs.
„	... <i>Pink Roses in a Vase</i> ...	245 „
„	... <i>Flowers in a Bowl</i> ...	230 „
„	... <i>Bunch of Flowers in Vase</i> ...	220 „
„	... <i>Dahlias</i> ...	210 „
„	... <i>Roses and Lilies in a Glass Bowl</i> ...	205 „
„	... <i>Daffodil, Jonquils, and Tulip in a Glass Vase</i> ...	180 „
„	... <i>Carnations</i> ...	180 „
„	... <i>Flowers in a Glass</i> ...	175 „
„	... <i>White Roses in a Glass Vase</i> ...	170 „
„	... <i>Roses</i> ...	160 „
„	... <i>White Stock and Iris</i> ...	150 „
„	... <i>Peaches and a Rose</i> ...	150 „
„	... <i>Fruit and Still Life on a Table</i> , 1863 ...	145 „
„	... <i>Bowl of Roses</i> , 1882 ...	145 „
„	... <i>Spirea</i> , 1878 ...	130 „
„	... <i>White Pinks</i> ...	125 „



FIRST PRIZE (COMP.
B XVII). BY "VOEKE"

Awards in "The Studio" Prize Competitions

BOOKS RECEIVED.

- "Prärafaelismus." Von Jarno Jessen. Illustrated. Mk. 1.25, 1.50, and 2.50. (Bard, Marquardt & Co., Berlin.)
- "The Art of the Venice Academy." By Mary Knight Potter. Illustrated. 6s. net. (G. Bell & Sons.)
- "Longton Hall Porcelain." By William Bemrose, F.S.A. Illustrated. 42s. net. (Bemrose & Sons.)
- "Wessex." Painted by Walter Tyndale, R.I. Described by Clive Holland. Coloured Illustrations. 20s. net. (A. and C. Black.)
- "Catalogue of Prints. II. Modern Etchings and Aquatints of the British and American Schools in the National Art Gallery, Victoria and Albert Museum." 2s. 6d. (Board of Education.)
- "The Acorn." Quarterly Magazine of Literature and Art. No. II. Illustrated. 2s. 6d. net. (Caradoc Press.)
- "The English Water-Colour Painters." By A. J. Finberg. Illustrated. 2s. net. (Duckworth & Co.)
- "Ästhetik und allgemeine Kunstwissenschaft." Von Max Dessoir. Illustrated. (F. Enke, Stuttgart.)
- "Granada: Memories, Adventures, Studies, and Impressions." By Leonard Williams. Illustrated. 7s. 6d. net. (Heinemann.)
- "How to Study Pictures." By C. E. Caffin. Illustrated. 10s. 6d. net. (Hodder & Stoughton.)
- "Die Photographische Kunst im Jahre 1905." Edited by F. Matthies Masuren. Illustrated. Mk. 8. (W. Knapp, Halle a. S.)
- "Impressions of Japanese Architecture." By Ralph Adams Cram. Illustrated. 10s. 6d. net. (J. Lane.)
- "Les Maîtres de l'Art: Geri-cault." Par Léon Rosenthal, D. ès L. Illustrated. 3 fr. 50. (Librairie de l'Art Ancien et Moderne, Paris.)
- "Manual Training Drawing (Woodwork)." By F. Sturch. 5s. net. (Methuen.)
- "Giovanni Antonio Bazzi, usually styled 'Sodoma': The Man and the Painter; 1477-1549." By R. H. Hobart Cust, M.A. Illustrated. 21s. net. (Murray.)

AWARDS IN

"THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

(The awards in Competition A xxv. are held over until next month.)

CLASS B. PICTORIAL ART.

B xvii. FIGURE SKETCH IN PASTELS.

FIRST PRIZE (*Two Guineas*): *Vocke* (René Scheepers, 39 Rampart des Béguines, Antwerp). SECOND PRIZE (*One Guinea*): *Boz* (Maud Egremont, 48 Stanwick Mansions, West Kensington, W.). HON. MENTION: *Brush* (P. Lancaster); *Isca* (Miss E. Larcombe); *J. F.* (Bernard D. Taylor).

CLASS C. PHOTOGRAPHS FROM NATURE.

C xviii. PHOTOGRAPH OF A SNOW SCENE.

FIRST PRIZE (*One Guinea*): *Chrysoidine* (Giorgio Boetto, Via della Rocca 25, Turin). SECOND PRIZE (*Half-a-Guinea*): *Dalzell* (Dan Dunlop, Hamilton Street, Motherwell, N.B.). HON. MENTION: *Boreas* (Emil Rostig); *Arosa and Bogey* (S. Boguslawski); *Hale* (Mrs. D. Hale).



SECOND PRIZE (COMP. C xviii)

"DALZELL"



FIRST PRIZE (COMP. C XVIII)

“CHRYSOÏDINE”



HON. MENTION (COMP. C XVIII)

“BOREAS”

THE LAY FIGURE: ON THE ADVANCEMENT OF SCULPTURE.

"I HEAR a special effort is shortly to be made in London to show to the public what our present-day sculptors can accomplish," said the Art Critic; "and I must say I am very glad to hear it."

"So am I," returned the Sculptor, "for I think we have tolerated quite long enough the utterly casual way in which we have been treated not only by the people in this country but also by the art societies which are supposed to look after the interests of our profession."

"And you think that a little judicious advertisement will help to make you better appreciated," laughed the Man with the Red Tie. "But you must not expect too much all at once; you will not convert the British public by a single demonstration of your importance. You have to break down a very ancient tradition that sculpture is merely one of the minor arts."

"Why should such a preposterous tradition ever have come into existence?" asked the Sculptor. "It does not flourish in foreign countries; why should we be the only nation that is lacking in understanding? It seems to me to be decidedly discreditable that our intelligence should compare so poorly with that of other peoples."

"You can scarcely expect the public to appreciate what they never have any chance of becoming properly acquainted with," replied the Critic. "Sculpture is regarded as a minor art because it has always been compelled to play second fiddle to painting in the public exhibitions. Our custom is to assign it the worst rooms in the art shows, or to put it in positions where it will be duly effaced by the pictures, and so a tradition which is, I quite agree with you, wrong and foolish is kept alive. If we had been accustomed to show the same consideration to sculpture that it receives abroad I think you would find the attitude of the British public very different from what it is at present."

"Our methods, in fact, provide a very effective illustration of the proverb about giving a dog a bad name," said the Man with the Red Tie; "we are prejudiced, and as a result we condemn indiscriminately and thoughtlessly. But to move this dead-weight of prejudice will be a long and weary process."

"Of course it will," cried the Sculptor; "but it can be moved if we strive hard enough and long enough. We mean to try anyhow, and I believe we shall succeed."

"But the first and most important step," broke in the Critic, "is to convert the men who have authority in our art exhibitions. They act as the intermediaries between the artists and the public, and they have a good deal of power to influence the popular taste. If they would realise how much depends upon them your task would be greatly simplified."

"Will they ever realise it?" asked the Man with the Red Tie. "I do not think they show the slightest inclination to join in the fight against prejudice or to try to remove the popular delusion. They are really the worst offenders, but they seem to glory in their stupid support of a tradition that is obsolete."

"Obsolete indeed!" cried the Sculptor. "There never was a time when sculpture was so worthy of consideration in this country as it is at the present moment. It is no longer bound round with the restrictions which in past years limited its scope and narrowed its activity. It has launched out into many new directions; it is progressive and full of vitality, and it needs only a measure of the right kind of encouragement to become the great power in our modern art world."

"Yes, sculpture has made a great advance of late years," said the Critic, "and it is for that very reason that I am anxious to see it given better opportunities. If it were in the same state that it was half-a-century ago I should have little sympathy with the demand of the sculptors for wider publicity. In the old days the exhibition of a few ideal figures and some portrait busts summed up sufficiently what was being accomplished in that branch of art. But now that sculpture has found its right direction as a close ally of architecture, that kind of summing up is unjust and misleading, and certainly does not put the present position of affairs properly before the public. Our best sculptors to-day are in the very front of the decorative movement and are doing noble service to serious and intelligent art. They have a far truer sense of their responsibilities as artists than the painters, most of whom are merely playing futilely with the old conventions or are occupying themselves with the invention of new ones which are even more futile than the old. Therefore I hope that a real effort will be made to secure for sculpture the fullest recognition of its strength and many-sidedness, and to make the public understand that it is in no sense a minor art. But you will have to begin by inducing the art societies to treat it in a more rational fashion and with more serious consideration."

THE LAY FIGURE.



SKETCH FOR "THE RIVETERS"
BY FREDERIC DANA MARSH



CARTOON FOR DECORATION: BUILDING THE CITY

BY FREDERIC DANA MARSH

AMERICAN SECTION

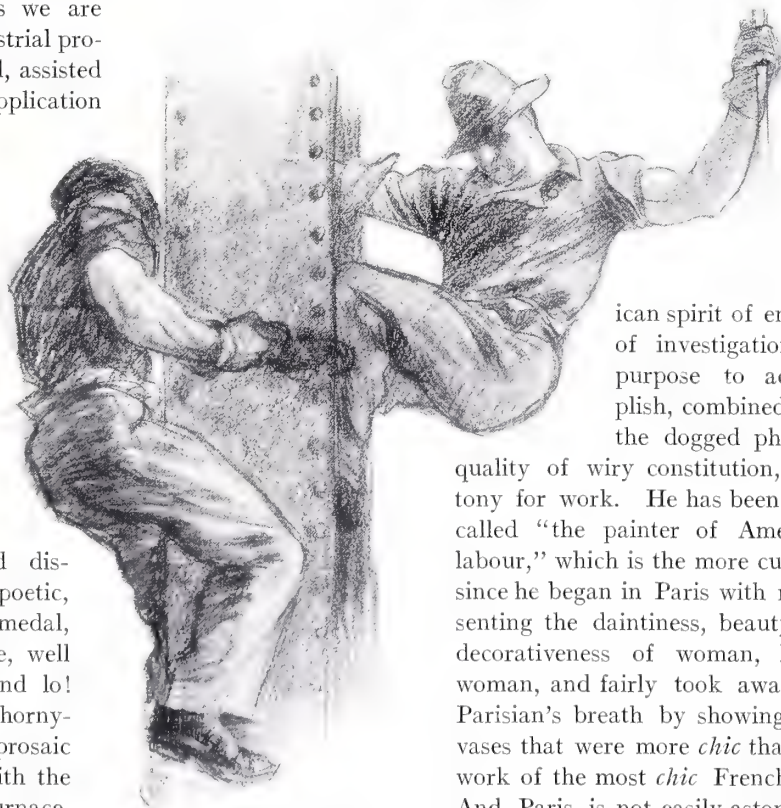
Copyright, 1906, John Lane Company

FREDERIC DANA MARSH,
PAINTER OF OUR LATER-DAY
INDUSTRY. BY ARTHUR HOEBER

NEW conditions call for a readjustment of things, artistic as well as material. Each decade in this country sees almost a revolution in the wonderful changes we are accomplishing. Our industrial progress has been mighty and, assisted by the great scientific application of steam and electricity, we, along with others, have made possible that of which the world never dreamed. The inclination is to think of all these evolutions as having but one side, that of the practical. An artist comes along, however, a serious worker with new ideas, enthusiasm and invention, and discloses that there is a poetic, decorative reverse to the medal, a side entirely paintable, well worth æsthetic energy, and lo! he gives us pictures of horny-fisted sons of toil, at prosaic occupations, blackened with the grime and soot of the furnace, damp with the sweat of labour, men of mighty sinew and muscle,

Titans who wield great lumbering tools and at times balance themselves high in midair like sailors in the rigging, holding life carelessly, proud of their accomplishments, heroes every day of their lives, going to the grave from their labours unhonoured and unsung.

The name of this artist is Frederic Dana Marsh, and it is fitting he should hail from Chicago, where he had as a birthright the restless, western Amer-



SETTING THE COLUMN
BY F. D. MARSH

ican spirit of energy, of investigation, of purpose to accomplish, combined with the dogged physical quality of wiry constitution, gluttony for work. He has been aptly called "the painter of American labour," which is the more curious, since he began in Paris with representing the daintiness, beauty and decorativeness of woman, lovely woman, and fairly took away the Parisian's breath by showing canvases that were more *chic* than the work of the most *chic* Frenchman. And Paris is not easily astonished either. One must have unquestioned originality to hold the attention of

Frederic Dana Marsh

that fickle city, in an art way particularly. It is not easily fazed, is Paris, for it has many creators of sensations itself, from time to time. Yet Mr. Marsh actually caught the critics with his first exhibit and had them guessing over his *Fantasy*, a large canvas of several women engaged at occupations which frankly even the artist himself did not understand, but which his inventive brain formulated into concrete shape, because, as he naively expressed it, "It seemed to be stunning." Which it was, and his canvas excited no end of attention and speculation. From then on, for a few years, the eternal feminine took up all his painting time and appeared in many compositions, which were always distinctly original, utterly unlike those by any one else.

With his return to America, however, and his settling down to a studio in the suburbs, Mr. Marsh's eyes, as he went along the New York streets, wandered upward to the tall buildings in process of construction. Great beams against the sky, men working in perilous places, swinging girders, and the marvellous activity high above



DERRICK RIGGERS

BY F. D. MARSH



BRIDGE BUILDER

BY F. D. MARSH

the city's traffic interested him profoundly. A theme for his brush he thought some of these, and novel, too. Then came a visit to Pittsburgh and its furnaces. The foggy skies there, the smoke and flame, the dirt and grime, ordinarily objectionable to the average visitor, were to Mr. Marsh but the evidences of the activity and progress of the great American manufacturing industries. And all was paintable, oh, so paintable! Here were forms half lost in the obscurity; here were glories of light against deepening gloom; here were armies of half-clad men, whose muscles stood out like welts, whose movements were full of suggestiveness, and who were part of the greatness and power of coal, iron and the mysterious forces of electricity. And they must be painted. It was for him, he thought, to sing their poetry and might. So, many compositions were the result, compositions as weird as they were unexpected, and original always, with the workman as the hero—a mighty man, he, like Longfellow's smithy, typifying the grandeur of labour. Locomotives, tall chim-

Frederic Dana Marsh



FORCE CONTROLLED BY INTELLIGENCE

BY FREDERIC DANA MARSH

neys, cavernous mines with dark vistas, the pickaxe and the shovel, all came into these compositions with effect, and with them the decorative feeling that never for a moment eludes Mr. Marsh's lightest scratch on paper or canvas.

Mr. Marsh began his art studies in the Institute in Chicago, having had a brief course at the technical training schools there, where his mechanical bent found full sway and his hands, always clever with tools, were guided in a proper direction. To this day he is as able with saw, chisel and plane as an experienced cabinet maker and he can furthermore build his own boats, fashion metals in attractive shapes and generally is more than the average "handy man" in the workshop, making many of his own frames that are ingeniously constructed and unlike those of any other painter. In 1894 he came to New York and made a try for the Lazarus scholarship, happily failing to disclose sufficient academic training, and the year following he went to Paris, where he worked some at the schools, but more in his own studio, and almost at once he began to evolve pictures. Upon his return to America in 1900, though he still was working on decorative schemes in which the female model was the principal object, his thoughts turned to the possibilities of these labour compositions, and before long his studio was littered up with schemes for decorative panels, some of which he elaborated and which drew attention to him as an original thinker and painter, with a colour note of his own.

It has generally been conceded that the rush

and bustle of the strenuous life of our American republic has not hitherto been conducive to the progress of art—an exotic plant at best, requiring



WAX MODELS

BUILDING CONSTRUCTION



THE BUILDERS

BY FREDERIC DANA MARSH

all the adventitious circumstances of repose, refinement and the higher civilisation wherein to flourish, mature and come to the fine flower of its growth. Of recent years, however, we have seen a change. The very conditions that militated against it perhaps now help to foster it. Our prosperity demands luxuries. Given the necessities, we require still more, and one of the avenues wherein we may diverge from the prosaic is along the fascinating *via artis*. And if our ceaseless activity in a commercial way, our practical inventiveness and our quickness to seize upon the means at hand which a bounteous nature offers have been potent factors in the successful development of this marvellous land and still more remarkable epoch, have they not, too, produced possibilities for the painter and sculptor hitherto undreamed of, and as yet but slightly exploited?

The men who have painted the contemporary life about them in this country—that life, be it understood, worth the chronicling—are few and far between. It must be admitted that as so much of the prosaic enters into the American existence, the picturesque is not too frequent. Yet here and there has been found a motif, an oasis in our practical living, to inspire the maker of pictures. Winslow Homer is a distinguished example of the workers who have found material about them; Eastman Johnson is another, and a few more names might be cited. The greatest men in the history of art have painted their own people, have recorded the happenings of their epochs and, naturally, being in sympathy with their environment, have been able to get that indefinable some-

thing into their canvases that gives the air of authority, stamping the work as genuine. So the



WAX MODELS; DETAILS

BY FREDERIC DANA MARSH

Frederic Dana Marsh

fifteenth century Dutchmen, the little and the great, hand us down faithful records of the civilisation of that entertaining time in the Low Countries, and though it is hard to believe their women were so consistently ugly and awkward and their men so hopelessly pompous and graceless, one feels the statements to be truthful and convincing, while as historical documents, as well as artistic achievements, their labours are of enormous value.

This is an age in the history of painting when technique plays a most important part—wrongly so, I insist, for, after all, technique must ever be the means to an end. Yet we find the men experimenting all along the line, and there are coteries of the dark school, enthusiasts of that in the lightest vein, those who would see everything in the most simple of forms, and many more who go in other directions, but almost always one is impressed, in the exhibitions, by the preconception of the artists who are striving to handle the pigment in a certain manner. Your follower of Whistler will have none of anything else and the shows are full of a whole tribe running off in this direction. So it is refreshing to come across a man who, while his method of painting is satisfactory, does not obtrude it on you, and who has something serious to say, who is striving with deadly earnestness to express an idea. This, I claim, Mr. Marsh is endeavouring to do in a spontaneous way, unconcerned as to what the mode of expression shall be, so the notion is promulgated intelligently and his audience is interested—or rather, shall I say, so he is interested, for, to do him justice,

his is a struggle to represent himself without thought of public appreciation, though that is, of course, an end much to be desired.

Few of Mr. Marsh's compositions make attractive easel pictures, though now and then he strikes a note that coincides admirably with the requirements of genre work; but it is rather in a decorative direction that his inventiveness and capacity lie, and here his opportunities are greater, the field being less limited. Surely, too, these transcripts of his, being essentially modern and American, appropriate to the present civilisation, instructive to the spectator and full of contemporaneous interest, are more fitting embellishments to counting room, bank and public edifice than the tiresome and trite mythology of other days, themes that have been worn threadbare, that pall by their involved meanings scarcely applicable to modern channels of thought, comprehensible after all only by classical scholars, few of whom see them, standing for practically nothing to the average citizen. The Congressional Library at Washington, for instance, an American building, representing all that is patriotic in intention, symbolic in itself of native achievements, with decoration after decoration by American painters, has just one panel where there is any reference to things strictly of the soil. Otherwise it is confined mainly to the stories of forgotten gods and goddesses, unknown and obscure classical happening that mean nothing to the mass of the folks who come therein, from all points of the compass, prepared to admire and to be awed by



THE SPAN

BY FREDERIC DANA MARSH

Frederic Dana Marsh

the result of great expenditure of time, money and thought. Fancy all these pictures devoted to the story of American progress, of historical incident of exploration, battle, discovery, invention, those things that have given these United States its splendid place in the world's history, and then how educational would be the effect, and surely the themes would be no less worthy the brush of the painter.

So Mr. Marsh has evolved these "Cycles of Labour," for which a sub-title might well be "The Dignity of Toil." Not unlike Jean François Millet, he gets at the essence of his workman, rendering no special labourer, but presenting the type, investing him with those grand qualities of industry and well-directed application that produce wonderful results. His is the directing energy that accomplishes, that brings out of chaos the many powers of nature and, joining them together in a concrete whole, make possible the dreams of inventors, engineers, architects and men of science. It has amused Mr. Marsh, with his ingenuity, to build up wax models of his workmen, on structures fashioned on the lines of these edifices which the artist has constructed with

wonderful dexterity and verisimilitude. Coming into his workshop as the evening light fades, these little models take on a remarkable air of truth, deluding the visitor and seeming for all the world like the real thing. In the two illustrations presented here, one may get an idea of the man's inventiveness, of the care he takes in his preparations for his pictures and the interest he finds in working them out, to the last detail. So in the end his canvas is the result of no accident, but of thoughtful arrangement of mass and form, of light and shade, in short, all that goes to make up a complete composition.

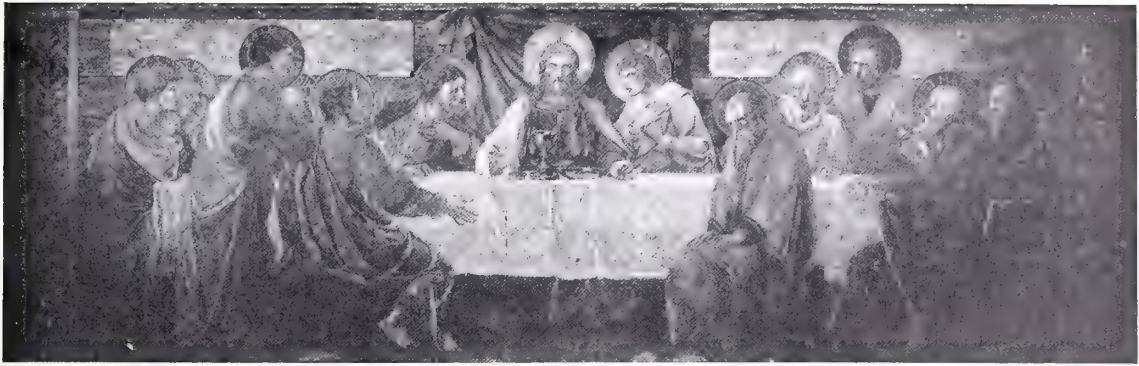
I confess to a great admiration at his rendering of these brawny men tugging away at beam and girder, at the manner of investing them with prowess, always giving a sense of much dignity and a certain nobility. They are of the soil glorified, of the great workaday world, yet in a way apart, typifying the grandeur of labour and the splendour of achievement, and it is a fine thing to see an artistically endowed man struggling seriously along such a road, at the end of which surely ought to lie recognition and material success.



MURAL DECORATIONS IN GLASS MOSAIC
WADE MEMORIAL CHAPEL, CLEVELAND

DESIGNED BY FREDERICK WILSON
EXECUTED BY THE TIFFANY STUDIOS

Glass-Mosaic



"THE LAST SUPPER," MOSAIC PANEL
FIRST INDEPENDENT CHRIST'S CHURCH, BALTIMORE

DESIGNED BY FREDERICK WILSON
EXECUTED BY THE TIFFANY STUDIOS

GLASS-MOSAIC—
AN OLD ART
WITH A NEW
DISTINCTION
BY W. H.
THOMAS

ABOUT five thousand years ago some Egyptian craftsmen wrought on the face of a monument an inscription in glass-mosaic. They recorded some of the history of their time and founded an art in a material of which they were the originators. Crude as the example may have been, it was sufficient to demonstrate one of the possibilities of glass. An abundance of records shows that the idea has been regarded as a principle of worth from that time to this, and recognised as possessing qualities that have made it an element of strength among architectural accessories. Its position now, to say the least, is of equal force with any period of its history.

Even in comparison with the massive structures that marked the work of the mediæval builders, no time has demanded more than the present. The dominant thought of the builder of to-day is the



"ST. ANDREW"
DETAIL OF THE PANEL
"THE LAST SUPPER"

EXECUTED BY THE
TIFFANY STUDIOS

full limit of development of all things which go to make up the whole. There is a manifest feeling of broad ideas in architectural conception, in the uplifting of edifices of the most durable and artistic character, and possessing, in decorative features, elements in close touch with the full nature of the structures. In fact there never have been so many opportunities for elaborately conceived works in all arts, nor for a greater display of the skill and ability of all craftsmen.

Glass-mosaic is one of the strongest of modern decorative elements. It is not a recent idea as a feature of decoration or as an architectural accessory. On the contrary, it was one of the earliest of art expressions, largely in the direction of panels for mural decoration. Pompeii was prolific in these works and Rome was equally if not more so.



MOSAIC PANEL
HUNTINGTON
MORTUARY
CHAPEL, COLUMBUS

DESIGNED BY
FREDERICK WILSON
EXECUTED BY THE
TIFFANY STUDIOS

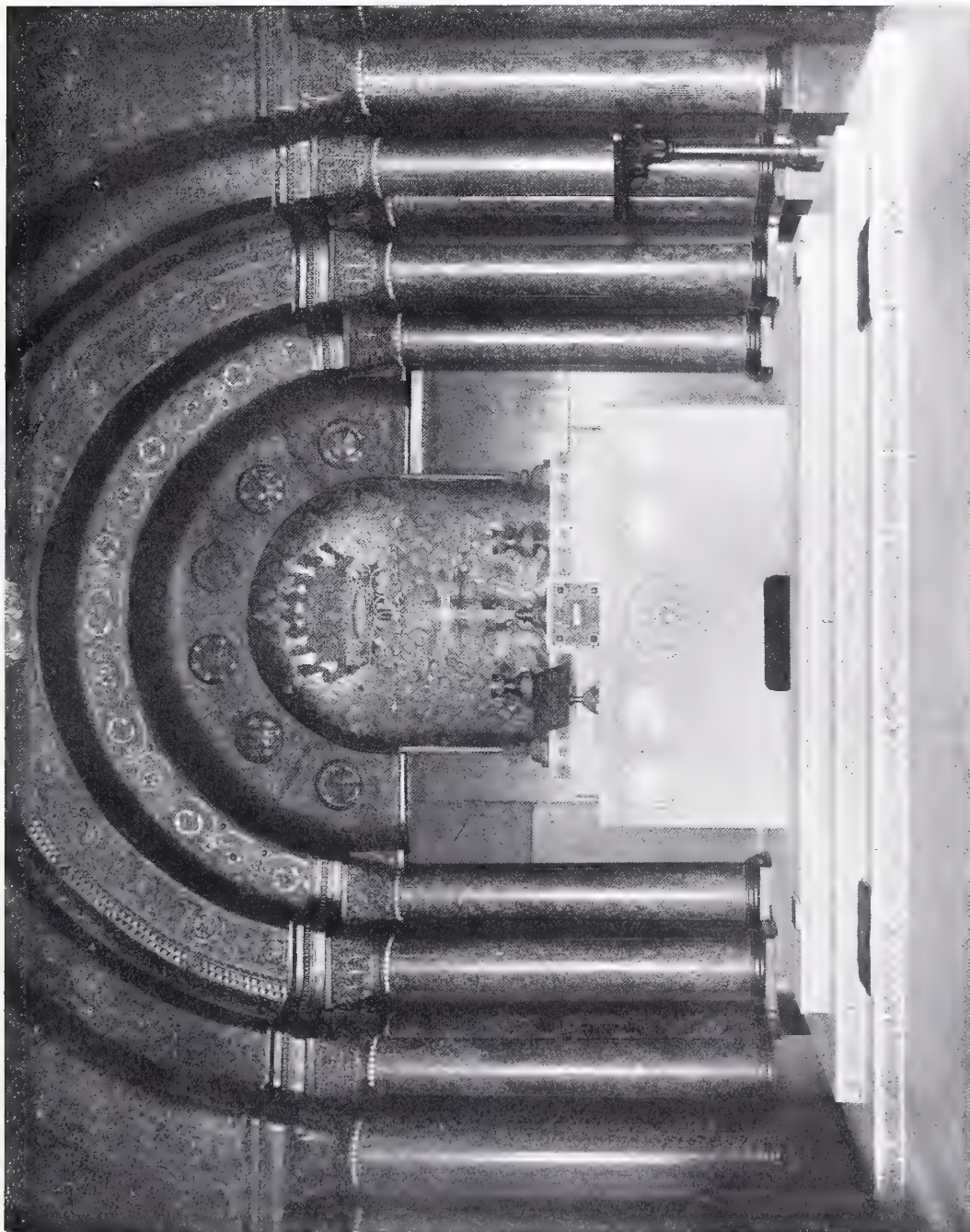


MOSAIC PANEL
HUNTINGTON
MORTUARY
CHAPEL, COLUMBUS

DESIGNED BY
FREDERICK WILSON
EXECUTED BY THE
TIFFANY STUDIOS

The famous panel of *The Battle of Issus* in the House of the Faun, a work of forceful figure composition and skilfully executed in minute tessaræ, indicates the feeling of the time for this form of expression. The Romans made many of their mosaic panels independent of the construction of the building, and it was not uncommon to remove them at will and transport them from one place to another. Another phase of the art practised in quite early times was the inlaying of mosaics. In marble columns, stairways and other constructive parts of a building, shallow recesses were chiseled in the face of the marble in outline designs, and the channels thus formed were filled with glass tessaræ of various colours.

Mosaic works have not been confined to any one



CHANCEL OF THE CRYPT IN THE CATHEDRAL
OF ST. JOHN THE DIVINE, NEW YORK
DESIGNED BY LOUIS C. TIFFANY
EXECUTED BY THE TIFFANY STUDIOS



DECORATIVE MOSAIC PANEL
IRIDESCENT GLASS

EXECUTED BY THE
TIFFANY STUDIOS

race of people. Wherever the possibilities of glass have been recognised, it has been, in this form, one of the most effective uses of the material. There is no class of mural decoration that has obtained more favour in any time in which decorative art has been justly appreciated. The designers and builders of the great cathedrals and churches of Continental Europe appreciated its strength and durability, its force in architectural enrichment and its potency in the delineation of scriptural story. There is ample evidence of their thought in the works of San Monreale in Sicily, San Vitale at Ravenna, Sancta Sophia at Constantinople, and in the baptistry of the Florence Cathedral. The revival of religious art in the past century, in England, France, Germany and Italy bears testimony that the early position of mosaic art was well founded, and that it was worthy of emulation by Sir Edward Burne-Jones and Professor Henry Richmond in the accomplishment of notable efforts in England, and by the eminent Salviati in Venice.

Yet the greater part of the history of glass mosaic fails to show that it kept pace in the same ratio of progress that distinguished the course of its sister arts. While it cannot be disputed that during this time methods had improved and each generation of craftsmen had progressed in skill, it was not until quite recently that there was a sufficient change to bring it to a

plane in harmony with its kindred. Substantially, the construction was on the same tessaraic lines as of the early workers, and little thought was given to cutting the various pieces of glass in forms other than those of the traditional squares. The effects of light and shade, perspective and other details of design were, in many cases, given scant consideration, and in some, wholly disregarded.

About thirty years ago, in the early seventies, a new interest in the uses of glass was manifested by a number of American artists. Notably among these was Mr. Louis C. Tiffany, who gave special attention to greater possibilities in the development of higher ideals in the making of windows and mosaics. One of the salient points of the new idea was to reproduce faithfully the full intent of the design, but it was found impossible owing to the limitation of the material, which was still in the same form as before, in sheets of solid bodies of even colour. There were opportunities for strong fidelity of reproduction in all details of elaborately conceived mosaic works if material could be obtained that would embody the elements necessary to these demands. Consequently, the matter was centered at the root of mosaic construction, the glass itself, and the problem rested with the glassmaker, who has happily solved it. Beginning with the making of glass in which two or more colours were partly mixed, in the same sheet, with their gradient tones and shadings, and following with commendable progress to the development of favrile glass, a radical change has been effected.

The old mosaics, generally rich and brilliant in colour effect, lacked the finer graces of line, and were practically devoid of shading and modelling. In the new mosaics, the modern material, with its limitless range of colour and gradation of colour, permits the most faithful reproduction of every detail of composition and the complete colour expression of the cartoon.

The development of lustre or iridescent glass has materially increased the range of mosaic opportunities, and permitted, in landscape and naturalistic designs, the brilliancy of bird plumage and other effects impossible of full expression in glass without this iridescent quality.

A feature of the modern method is freedom from adherence to tessaraic forms. The various pieces are now cut to conform to the lines shown in the cartoon, without restriction in size. In fact, the intention is to express, with the utmost fidelity, the conception of the artist in all details.

The chancel of the crypt of the Cathedral of St. John the Divine, in New York, designed by



DECORATIVE MOSAIC PANEL
IRIDESCENT GLASS

EXECUTED BY THE
TIFFANY STUDIOS

Mr. Tiffany, is an example of the distinctive force and strength of modern mosaics, and its application to contours of constructive design. By reason of the soft shadings of the material used there is a thorough absence of the flat and harsh feeling which was, too often, a dominant note in earlier



ARIZONA CLOUDS

BY A. L. GROLL

works. The two large panels in the Wade Memorial Chapel, in the Lake View Cemetery, Cleveland, each about twenty-five feet in length, would seem to have taxed all the resources of the mosaicist, yet the demands have been fully met. Another successful example is a portion of the chancel decoration of the Church of St. Michael and All Angels in New York. The apse of the church is divided into seven large panels, the five central ones being window openings, flanked at either end by mosaic panels. All the panels are component parts of the one design, and although there are two uses of glass, diametrically opposed in principle, the mosaic treatment is such that the seven divisions of the design are in harmony of colour and effect. Among other noteworthy treatments are the figure panels in the Huntington Mortuary Chapel in the Green Lawn Cemetery, Columbus, Ohio, and the mosaic picture of *The Last Supper*, in the First Independent Christ Church, Baltimore. In many large public buildings and private residences, mosaic is an important factor in decoration. It is a satisfying feature, because through the nature of its material it is of positive durability, and the

premanency of its original beauty is secured. While the traditions of the mosaic art of the past are highly honoured by the mosaicist of to-day, they cannot be regarded in the light of absolute guides in principle or method, nor accepted as the only index of the best expressions. The work of earlier times was arbitrarily governed in its methods and results by the limitations of material. The mosaicist worked to the full extent of the light of his time, but that light was restricted to the stage of development acquired by the glassmaker. To-day, the artist, glassmaker and craftsman work in unity, with one purpose, to produce the best, the most artistic results. They have succeeded, and their accomplishments in glass-mosaics are, unquestionably, the best of all times, and they have given a new distinction to an old art.

ALBERT L. GROLL'S WORK IN LANDSCAPE

Albert L. Groll had two of his characteristic renderings of the landscape effects of Arizona at the exhibition of the Society



FALLING LEAVES
BY A. L. GROLL

Albert L. Groll

of American Artists. At the exhibition of the Pennsylvania Academy his canvas *Arizona* received the gold medal for the best landscape shown. Recently Mr. Groll has had on view at the Schaus galleries, New York, a selection from among his paintings, including representative works of Eastern and Western American subjects.

Mr. Groll has, within the past few months, become identified with Arizona. His work in the Southwest was done on the occasion of a three months vacation taken with Professor Culin, of the Brooklyn Institute. Mr. Groll did not set out like the painters of an earlier school to celebrate the remarkable glories of a part of the country then only gradually being opened. At that time, indeed, our art seemed to feel the expansion that has since seized upon our national life. The ends of the earth were not too far remote to afford suitable material for ambitious palettes if only the subjects were of their own nature intrinsically imposing—volcanoes, geysers, icebergs, typhoons. It was the search for the *grande air* in nature as much as a choice of localities. Mr. Groll has made neither the one nor the other, as in this day

and generation he would hardly be expected to. A New Yorker of German descent and a painter of Munich training, he set before his easel the subjects that he found at hand. He left the city parks for the Hook, or the Jersey shore at other points, or passed down to the Cape and round to Provincetown. At these places he found himself in the open. When woods entered into the scheme of his sketch it was oftener from the outside, clusters of trees grouped in the distance, or a piece of woods abutting and hanging over the edge of cleared land. Flat stretches of sea or beach or level moorland attracted him, and by his choice accustomed him to the treatment of expanses. It is at any rate apparent in his work that he is most interested in the large aspects of a theme.

With his temperament and experience the accident of a trip to the Southwest might have been assumed fortunate beforehand. When landscape is taken in its essentials it is neither without form nor void. It is, above all, delicate in outline and full of atmosphere. Hamerton proclaimed the exceeding difficulty of drawing the simple line of



AT SANDY HOOK

BY A. L. GROLL



AUTUMN EVENING, NEW JERSEY

BY A. L. GROLL

a mountain against the sky. The low horizon is often as full of possibilities. And as obvious as is the delicacy of form is the illimitable variety of conditions in the encompassing medium through which we observe. To Mr. Groll, whose special hobby has been the play of light in mist and through dust, the half-lights of early day and early night, the constantly shifting veil that blurred, sharpened or transmuted the tones of the moderately luxuriant vegetation hung like a carpet over the lowly configuration of our Eastern shores, the bare and level stretches of the Southwestern upland, clad in an atmosphere of unremitting clarity, offered a contrast but no puzzle. And though the two subjects, because largely of the differences in their romantic suggestiveness, seem at first flush to lie in separate categories, they are, artistically, much the same problem expressed in varying terms. The air charged with much precipitation tempers even the colours of autumn. Air well dried out is easily set ablaze with the hues of the desert sun.

Mr. Groll returned to the East with his mind stored and with a quantity of memoranda, sketches and a few finished pictures. Most striking were

the colours he had noted. An intense burst of sunlight, glowing like a pot of molten metal in illuminating one edge of a mesa in the distance, or the vivid shafts that the sunset slips over the sand, or the rich contrasts afforded by the curious lighting of a sandstorm, these effects had more than the interest of novelty. The artist, accustomed to work in quiet colour, had come back with his mind stirred with unmatched brilliancies. And when he set himself the high task of transcribing the dignity, the sublimity of the level land of sage-brush stretching far away under the unbroken sky, he did it with the same direct and broad simplicity which had made his remarkable painting of a starry night above the Eastern sand dunes, *The Milky Way*, so truly impressive.

It is natural, but not unworthy of note, that in such paintings the proportion of sky will run to seven or eight-tenths. As an essay in colour and tone there is no reason why one should not paint the zenith at midday and twilight and moonrise. But it would certainly lack the elements that we have long looked upon as important. Take away all composition of form and the expression of ideas or emotion becomes increas-

The Society of American Artists

ingly difficult. These paintings have plenty of composition, firm, satisfying, full of meaning so far as it is desired to push this, and admirably adapted, as in *The Milky Way*, for an emotional expression. Yet they show composition reduced to its lowest terms, simplified to the point of conveying the mere impression unhampered by

material detail, marked, for all that, by a rather minutely sympathetic literalness that distinguishes the work from an impressionistic insistence on disembodied colour, and, oddly enough, though partly, perhaps, as a result of these qualities, they point a return in landscape painting to the significance of locality.



JUNE, CARNEGIE PRIZE, SOCIETY OF AMERICAN ARTISTS

BY CHILDE HASSAM

THE LAST EXHIBITION OF THE SOCIETY OF AMERICAN ART- ISTS

THE exhibition of the Society of American Artists, just closed at the Fifty-seventh Street Galleries, New York, had a sentimental

interest by reason of its being the last to be held by the society as an independent organisation. The general details of the reunion of the Society and the National Academy were noted in our last issue. This exhibition gained over that of the Academy as the fruit, perhaps, of its jury system, a fact that made the survival of this principle in the



THE RIVER DELAWARE
BY EDWARD W. REDFIELD
WEBB PRIZE, SOCIETY OF
AMERICAN ARTISTS

The Society of American Artists



SUSANNA AT THE BATH

BY HUGO BALLIN

new body, as against the disproportionate line privileges of the old Academy, a visible evidence, if any were needed, of the wisdom of the compromise. But in this very matter, if charity may be said to cover a multitude of last appearances, such a reproach might lie. For the showing, interesting as it certainly was, vindicated the coalition of the two bodies on the lines of general policy. The bars had been let down a trifle to admit some four and a half hundred exhibits, with the result that the collection gave an account of itself marked by candour and due pride, rather than cool discrimination. Still if the admission of some of

the paintings on view was rather out of character, the collection taken together was good and included enough of the better sort to have made of themselves a better show.

Childe Hassam's painting *June*, which received the third prize at the international show at the Carnegie Institute, in Pittsburgh, received here the Carnegie prize of five hundred dollars. The work is vigorously done and communicates a sense of the artist's pleasure in seeking an expression of beauty in a confident and robust technique. With all its peculiarity of method it accomplishes effects of great delicacy in colour. Mr. Hassam is fond

The Society of American Artists

of depicting nude figures more or less aimlessly at ease in the landscape. It is a dialect in the pictorial expression of thought and emotion in which he has few if any rivals at the moment, but being a dialect it lacks the more general welcome. The logical working out of his technique, too, sometimes raises the doubt as to how far the general conception would stand translation — how far, for instance, the composition here would win over satisfaction if the

high-strung quality of the brush work did not of itself excite the beholder with some degree of zest and experiment.

A simpler aim in the expression of the mood of the world out of doors is the more literal transcription seen in Edward W. Redfield's *The Delaware*.



NEW ENGLAND HILLS

BY CARLETON WIGGINS

It is by no means the simplest matter to simplify. When we begin to pick and choose, it behooves us to choose the best. When we omit we are never to omit essentials. When we see the paint laid on the canvas broadly, almost creased on, and realise that this means a surrender of some subtleties, we look

for direct effects and to the purpose. This is quite what Mr. Redfield has been offering in his winter scenes, interpretations brief and succinct and yet full, which have, through the round of this season's shows, brought him acclaim. He controls a brush with a ready and full-muscle ease that, denoting an ability to set down ideas clearly and, it would seem, quickly, draws attention at once to the substance rather than the manner, as some men carry an instant conviction by an al-



THE BONNE HOMME RICHARD
AND THE SERAPIS, SEPTEMBER, 1779

BY CARLTON T.
CHAPMAN

The Society of American Artists



BOY IN WHITE
JULIA A. SHAW MEMORIAL PRIZE

BY LYDIA FIELD
EMMET

most brusque address. And before nature this painter is neither at a loss nor beguiled into inaccuracies. *The Delaware* is a worthy addition to the series of landscapes that have been accorded the Webb prize.

The quality of a plain-spoken fidelity to fact was, as usual, general. At one extreme there was such work as Louis Loeb's rather too Arcadian landscape called *Reverie*, while in work like Arthur Dawson's *Hauling Logs* there was a technical repression that seemed to hinder the message. Between the two inclinations many painters here showed how much delight remains in the mere land itself and how various the vision may be. Henry B. Snell's *Coast Guard Cliffs, Polperro*, wherein there was an unusual delicacy of the veiling air, was painted with so sparing a brush on the foreground as to impress, with no little success, the canvas itself into the scheme of tone. Walter Shirlaw, in the rich sweep of the hillsides in *Cutting*

Corn, chose rather to work with a drenching brush. A. L. Groll's manner has already been noted. He had here the *Sand Storm in Arizona* and *Arizona Clouds*. F. Ballard Williams sought nature in its unpretentious moods in *May Morning, Great Notch, N. J.* Carleton Wiggins found before him, as he does, the poetry of the scene rather than a challenge for interpretation. Arthur Hoeber, who writes elsewhere in this number of Mr. Marsh's work, had in the canvas, *Back from the Beach*, a simple composition well balanced, facile brushing and a true and weatherwise note in the cast of the sky. More than all these men, Hugo Ballin seeks a rich and weighty colour. In his *Church at Greenwich* it was the opulent shade in the vista of the village street, the expansive fullness of the foliage through which the spire rises, that most attracted the warmth of his palette. Among the younger men his work represents an allegiance to traditions. He would, by leaning toward the pre-Raphaelite fashions of thought, such as a love of carefully wrought detail, revive for himself a renaissance. On the way, Mr. Ballin gives us work which misses the too frequent suggestion of haste and nervous impatience, and affords sound drawing and a comfortable depth of colour.



MOTHER READING
TO CHILDREN

BY GEORGE DE FOREST
BRUSH

The Ten American Painters

THE EXHIBITION OF THE TEN AMERICAN PAINTERS

The recent exhibition of "The Ten," including the work of William M. Chase, whose election had filled the place of the late John H. Twachtman, and lacking the work of Mr. Simmons, who was absent abroad and unrepresented, numbered, in all, thirty-two canvases, an array quite large enough to view with satisfaction under any circumstances and in this instance a most interesting one. J. Alden Weir's painting *A Gentlewoman*, reproduced on this page, was among the most vital of the work. The arrangement is pleasant, the pose good as a study and as a characterisation. There is a quiet and a self-effacement about the posture of the hands and the tilt of the head contradicted by the erect and untrammelled carriage, that mark the study at once as more than usually penetrating. The figure is done with such unobtrusive conviction that portraits oneitherside smack a little too much of the easel. Mr. Weir sent five other canvases, outdoor studies, largely occupied with the problems of light. *Midday* takes the light of the sun upon the homely surroundings of a barnyard when it is so brilliant that the sense of colour is somewhat blinded and a measure of greyness results. *The Haunt of the Woodcock* shows a flat barricade before the eye of thick, deep foliage with the older woods shooting up through the under-

brush, a scene with little relief in contrast and under a lessened light. *The Shadow of My Studio* is a nocturne. The picture is painted from within the shadow, which falls, the apex of a dark triangle, into moonlit fields. *Hunting the Raccoon* is lighted by a fitful fire at the base of a tree trunk, which throws its glare on men and dogs and deepens the gloom of the night sky.

Mr. Tarbell's *Girl Mending*, hung at the opposite side of the gallery, was an effective contrast to Mr. Weir's figure. This canvas was more obviously contrived than the *Girl Crocheting* shown last year, though, for that matter, the latter, with all its charm of quiet persuasion, was a picture of set purpose. And here again is an interior and a lighting that at the same time set the names of the old Dutchmen buzzing in the



A GENTLEWOMAN

BY J. ALDEN WEIR



GIRL MENDING
BY EDMUND C. TARBELL

The Ten American Painters

air and carry an accent of the colonial survival. The girl, who is quite of the moment, has slipped on an overgarment that may have been looted from Peking in the Boxer year. The whole canvas is pleasing in colour, holds well together in composition, and on many counts quite delights the eye. If Mr. Weir seems to be impressed with something significant he has seen, Mr. Tarbell prefers to do the impressing himself and accordingly has laid down his own facts. Taken in this spirit he shows a grace and an attractive fancy that are undeniable, did any one care to deny them. But, not being always met on the ground he specifies, his other exhibit, the *Portrait of Miss Eleanor Hyde*, is by many people found a little too insistently imaginative.

One of Willard L. Metcalf's group of six paintings is shown below, a typical example of the

breadth of effect which he unites with delicacy of indicated detail. A successful rendering of one of the most difficult of native problems, the brilliant colouring of our trees in the fall, is presented in *November Sunshine*, a study of maple and oak against slabsided rock. *Mountain Laurel* turns to the natural brilliancy of the flowering season. Childe Hassam, whose paintings occupy the facing wall, has in the nude called *The Butterfly* been more inclined to let the pose suit an apparent plan for the composition as a whole than is generally his custom. In the *June Idylle* a thicket opens out into a vista upon a small body of water, at the margin of which some nymphs are standing. Robert Reid's three small canvases were broadly done. The large painting, *The Gold Screen*, showing a young woman seated before a screen richly embroidered with too obtrusive figures,



LENGTHENING SHADOWS

BY WILLARD L. METCALF



THE BUTTERFLY
BY CHILDE HASSAM

Current Art Events

was more uniformly happy in the drawing and the swinging composition than in colour. Joseph De Camp did his best work in a portrait of himself. Mr. Dewing had a solitary portrait. Mr. Benson's *Three Sisters*, small girls seated at play in the open pine woods, was a notable management of high contrasts in light and shadow. Mr. Chase was well represented with two portraits and an interior.

CURRENT ART EVENTS

AN ARTS AND CRAFTS conference was recently held at the National Arts Club, New York, under the auspices of the New Building Committee, to discuss how the movement might best be furthered in the Arts Club Studios, now being erected in Gramercy Park. Besides club members, there were present representatives of arts and crafts organisations and educational institutions of New York and various parts of the country.

Mr. Spencer Trask, president of the club, in his words of welcome, expressed the feelings of the members that in the removal of the club to Gramercy Park, with enlarged quarters, the great opportunity had come to aid in the development of the arts and crafts, and thus to fulfil one of the objects for which the club was formed, as stated in its constitution. Various suggestions had been made, including that of the establishment of a school of arts crafts under the direction of the club and the opening of a permanent exhibition of arts and crafts.

Mr. Frederick Lamb, Mr. Charles de Kay, Mr. Arthur Dow, of the Teachers' College; Mrs. Anna B. Leonard, president of the New York Society of Ceramic Arts, and Miss Amy Hicks, in behalf of the Guild of Arts and Crafts; Mrs. F. M. Johnson, of the American Civic Association, Mr. Taber Sears, and Mr. John Ward Stimpson and others took part in the discussion. A resolution was passed at the close, authorising the chairman to appoint a large committee, to include representatives from all the leading art crafts, to report at another meeting.

AN INTERESTING EXHIBITION of arts and crafts has been held in Memphis, Tenn., under the auspices of the Nineteenth Century Club. Miss Lillian Morris showed interesting ceramic work of Egyptian design. Miss Clara Herbers showed several large vases and a plaque. Mrs. M. S. Carper was represented by some interesting

stained wood frames and electric shades in brass. Miss Grace Heiskell's metal work also drew attention. In oil paintings, Frederick Oakes Sylvester sent a number of scenes along the Mississippi River.

THE GUILD OF ARTS AND CRAFTS, of New York, has held its sixth exhibition at the Guild House in East Twenty-third Street, showing an interesting variety of examples in various handicrafts.

AN EXHIBITION of the paintings of Homer Watson, the Canadian artist, has been held at the Cottier Galleries, New York. Mr. Edwin Willard Deming had a collection of paintings of the American Indian at the Modern Gallery. Recent work by DeWitt M. Lockman has been seen at the galleries of A. C. Friedrichs, New York, and Eugene Glaenger & Co. have shown a group of paintings by Eduard J. Steichen.

AN IMPORTANT event in the annals of the arts and crafts movement in this country has been fixed upon for February, 1907. The Society of Arts and Crafts, Boston, is to hold a general exhibition on this date to mark the tenth anniversary of the first arts and crafts exhibition in the United States. This was held in Boston in the spring of 1897, and as the outgrowth of the exhibition a society was formed which now has its counterpart in many cities and towns where the industrial arts are developing. The coming exhibition will be made up of the work of members of this and other societies, the exhibits being confined to executed handicraft of individual craftsmen and designers. Early announcement is made of the coming exhibition in order that craftsmen may have the opportunity of making special and important pieces for the exhibition. Early consultation with the secretary at 9 Park Street, Boston, regarding proposed exhibits is desirable, so that all craftsmen can have as much time as possible for preparing exhibits.

THE CANADIAN HANDICRAFT GUILD, in Ottawa, has just held an interesting exhibition. The work, which was all Canadian, included baskets made by the Muskoka and British Columbia Indians, linen and woolen homespuns woven by the Habitant women in the St. Lawrence district, Habitant furniture with rush bottoms and hand-made woodwork by the French farmers, and embroidery on linen by the Doukhobor and Galician women of the Northwest. Deerskin clothing worked with beads and beaver-tooth fringes were on view among the Esquimo exhibits.



FIG. 33. CALLA LILY

NATURE'S AID TO DESIGN
BY E. S. D. OWEN AND LOUISE
W. BUNCE

GROUP 5. This group of photo-

graphs will bring to the notice of the designer the invaluable aid to be found in leaf texture--form, light, shadow and detail, as well as the more easily-recognized flower form, being most important and most replete with suggestion.



FIG. 34. UNITS OF CALLA LILY



FIG. 36. HYDRANGEA

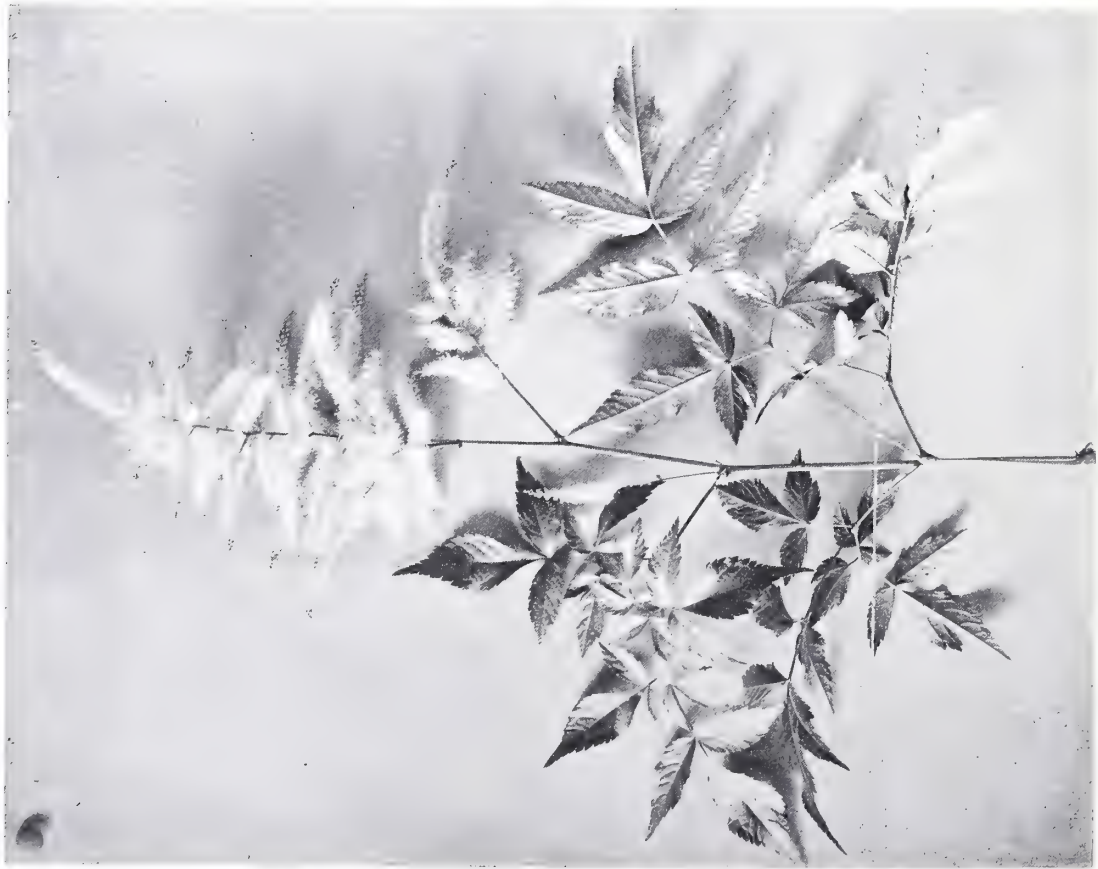


FIG. 35. SPIREA



FIG. 38. AMARYLLIS, BACK VIEW



FIG. 37. AMARYLLIS, FRONT VIEW



FIG. 39. CYCLAMEN



FIG. 40. UNITS OF CYCLAMEN

STERLING SILVER

The Gorham Company's broad policy of production, consistently carried out for over half a century, has achieved results of very definite value to purchasers of

Spoons and Forks

The great care and attention given to the smallest detail of style; the immediate adoption of every improvement in methods of Manufacture, and the introduction of New Devices not elsewhere employed, have resulted in the production of Silverware of the Highest Standard in

DESIGN AND WORKMANSHIP

at prices extraordinarily favorable. More than a score of Copyrighted Designs, bearing the Gorham trade mark, are offered for selection.

The Prices Per Dozen

Tea Spoons	from	\$9.00 upward
Dessert Spoons	"	15.00 "
Table Spoons	"	22.00 "
Breakfast or Dessert Forks	"	15.00 "
Table or Dinner Forks	"	21.00 "

Adequate illustrations in full size, and detailed information as to the cost of the individual and serving pieces as well as varying combinations in Chests furnished on application.

The GORHAM COMPANY

Silversmiths

Fifth Avenue and Thirty-sixth Street

Goldsmiths

THE ART DEPARTMENT STEINWAY & SONS

107-109 EAST 14TH ST., NEW YORK

Uniformity and harmony in the decorative appointments of a home require a piano-case of a similar character to complete the ensemble.

STEINWAY & SONS

will make piano cases after artists' designs and under their personal supervision.

PIANO MAKERS BY APPOINTMENT TO THEIR MAJESTIES OF ENGLAND, GERMANY, RUSSIA, AUSTRIA-HUNGARY, ITALY, TURKEY AND PERSIA, ETC., ETC.

"Old Masters" (exclusively)

THE EHRLICH
GALLERIES, at
8 WEST 33d ST., NEW YORK
Expert Advice on Antique Paintings



TOOLS

FOR
WOOD CARVERS
Ask for Catalogue No. 1842

FOR
VENETIAN IRON WORK
Ask for Catalogue No. 1843

FOR
LEATHER WORKING
Ask for Circular No. 1844

ALSO
**TOOL OUTFITS
FOR HOME USE**
Ask for Catalogue No. 1845

HAMMACHER, SCHLEMMER & CO.
HARDWARE, TOOLS & SUPPLIES
NEW YORK, SINCE 1848
4th AVE. & 13th ST. (Block South of Union Square)

"Studio" International Prize Competition

Closes
June 1 CLASS A. DECORATIVE ART.
A XXIX. DESIGNS FOR A CLOCK CASE.
Aug. 1 A XXXII. DESIGN FOR AN EMBROIDERED BOOK-
COVER.
Drawings must be in colour, full size.
FIRST PRIZE: *Three Guineas*; SECOND PRIZE:
Two Guineas. Prize designs to become the prop-
erty of the proprietor of THE STUDIO.
Drawings, packed flat, to reach the London
office of THE STUDIO by Aug. 1.

CLASS B. PICTORIAL ART.
June 1 B XXI. SYMBOLICAL DRAWING IN PEN AND INK.
July 1 B XXII. PEN AND INK DRAWING FOR READING
CASE OF THE STUDIO.
Aug. 1 B XXIII. WATER-COLOUR STUDY OF FLOWERS
FROM THE LIFE.
Drawings not to exceed 16 by 12 inches in size.
FIRST PRIZE: *Two Guineas*; SECOND PRIZE:
One Guinea.
Drawings, packed flat, to reach the London
office of THE STUDIO by Aug. 1.

CLASS C. PHOTOGRAPHS FROM NATURE.
Closes
June 1 C XXI. STUDIES IN TONE RELATIONS.
2. A LANDSCAPE IN SUNLIGHT.
July 1 C XXII. STUDIES IN TONE RELATIONS.
3. A BUILDING ON A GREY DAY.
Aug. 1 C XXIII. STUDIES IN TONE RELATIONS.
4. A BUILDING IN SUNLIGHT.

The object of this series of competitions is to encourage photographers, amateur and profes-
sional, to give special attention to the artistic side
of their work. The technical merit of the photo-
graph will not be so much considered as its cor-
rectness in relations of tone—in maintaining a
proper balance of light and shade, in avoiding
exaggerated contrasts, and in rightly expressing
subtleties of tone gradation.

All photographs should be sent in mounted
upon firm cards, with a margin not exceeding
half-an-inch in depth.

FIRST PRIZE: *One Guinea*; SECOND PRIZE:
Half-a-Guinea.

All designs, drawings, prints, etc., and correspondence thereon to be addressed The Studio, 44 Leicester Square, London, W. C., and marked "Prize Competitions," with the number of the competition, "A XXVII," "B XX," "C XX," etc., on the outside of the package or letter referring to it.

NEW POETRY OF THE JOHN LANE COMPANY

LOVE'S TESTAMENT

A SONNET SEQUENCE. By G. CONSTANT LOUNSBERY. Uniform with "An Iseult Idyl, and Other Poems."
\$1.25 net. Postage, 5 cents.

AUGUSTINE THE MAN

A DRAMATIC POEM. By AMELIE RIVES (Princess Troubetzkoy). \$1.50 net. Postage, 10 cents.
"The most important work Amélie Rives has done."—*N. Y. Times*.

THE SONG OF SONGS WHICH IS SOLOMON'S

A LYRICAL FOLK-PLAY OF THE ANCIENT HEBREWS ARRANGED IN SEVEN SCENES. By
FRANCIS COUTTS. With illustrations by Henry Ospovat. Square 24mo. Cloth, 50 cents net; leather, 75
cents net. Postage, 4 cents.

IN CAP AND BELLS. A BOOK OF HUMOROUS VERSE. By OWEN SEAMAN. 16mo, \$1.00 net. Post., 8c.

JOHN B. TABB'S LATER LYRICS. 24mo, \$1.00 net. Postage, 4 cents.

THE COMING OF LOVE

RHONA BOSWELL'S STORY, AND OTHER POEMS. Seventh and enlarged edition by THEODORE WATTS-
DUNTON. 12 mo, photogravure frontispiece, \$2.00 net. Postage, 10 cents.

HOPE'S LAST POEMS

BOOK OF INDIAN LOVE. By LAURENCE HOPE. 12mo. \$1.50 net. Postage, 10 cents. Posthumous
Collection of New Poems uniform with "*India's Love Lyrics*" and "*Stars of the Desert*."

JOHN PAYNE

SELECTIONS FROM HIS POETRY. Made by Tracy and Lucy Robinson. Photogravure frontispiece
portrait. 8vo. \$2.50 net. Postage, 14 cents.

"No lover of poetry can afford to remain unfamiliar with Mr. Payne's original verse. A true poet."
—*Providence Journal*.

JOHN LANE COMPANY, The Bodley Head, 67 Fifth Avenue, New York

Over **62,000**

live buyers, seeking the best the market affords, would see your announcement in the

OVERLAND MONTHLY

One Full Page

would command their undivided attention and the cost but

\$60.00

10 Families for 1 Cent

OVERLAND MONTHLY

SAN FRANCISCO, CAL.

ANTHONY TROLLOPE

NEW HANDY POCKET EDITION OF THESE NOVELS. 24mo (6x3 $\frac{3}{4}$ inches). Printed from clear type on thin, opaque paper, manufactured expressly for the series.

Cloth, 75c. net per vol.; Leather, \$1.00 net per vol.; Postage, 6c.

THE HOUSE BY THE BRIDGE

By M. G. EASTON.

12mo, \$1.50.

The Mystery of the "East Wing" of a haunted house in a picturesque village in Devonshire, and a charming love story.

THE YOUNG O'BRIENS

Being an Account of their Sojourn in London

By MARGARET WESTRUP, author of "Elizabeth's Children" and "Helen Alliston."

12mo, \$1.50.

"The author knows children rarely and she describes them charmingly."—*Providence Journal*.

SUDERMANN

Regina, or the Sins of the Fathers

Translated by BEATRICE MARSHALL. Cloth, 12mo, \$1.50.

THE NAPOLEON OF NOTTING HILL

By G. K. CHESTERTON, author of "HERETICS." 12mo, \$1.50.

CHAMPAGNE STANDARD

By MRS. JOHN LANE.

12mo, \$1.50 net, Postage, 12c.

"It is not often that the reviewer comes upon essays as amusing as these."—*N. Y. Tribune*.

"Delightful."—*N. Y. Times*.

"Delightfully refreshing."—*Boston Herald*.

"Most entertaining."—*N. Y. Globe*.

"Strong sense of humor."—*Chicago Record-Herald*.

A PATRIOT'S MISTAKE

BEING PERSONAL RECOLLECTIONS OF PARNELL. By a daughter of the House, EMILY MONROE DICKINSON. 8vo. Illustrated. \$3.00 net Postage, 15c.

THE LIFE OF ST. MARY MAGDALEN

Translated from the Italian of an unknown XIV. Century writer, by VALENTINA HAWTREY. With an Introduction by VERNON LEE. 12mo, \$1.50 net. Postage, 14c. 14 full-page reproductions from Old Masters.

THE HAPPY HYPOCRITE

A FAIRY TALE FOR TIRED MEN. By MAX BEERBOHM. Cloth, 16mo, 75c. net. Postage, 4c.

THE WILD FLOWERS OF SELBOURNE

GILBERT WHITE AND OTHER PAPERS. By the Rev. CANON VAUGHN. 12mo, \$1.50 net. Postage, 12c.

MIRROR OR THE CENTURY

By WALTER FREWEN LORD.

Illustrated, 12mo, \$1.50 net. Postage, 12c.

The change in the social life of the Nineteenth Century, from the days of Jane Austen to the days of George Eliot, wrought a series of changes in the mental attitude of the people, which is probably unparalleled in history. As set forth by the great novelists and reviewed by a historian, the great fiction of the century constitutes a veritable mirror, in which at any moment we see reflected the mental life of the day.

THE REFORMATION IN ENGLAND

Essays by the late DR. S. R. MAITLAND, author of "The Dark Ages," sometime Librarian to Archbishop Howley, and Keeper of the Manuscripts at Lambeth. Edited with an Introduction by the Rev. A. W. HUTTON. 12mo, \$1.50 net. Postage, 14c.

JOHN LANE COMPANY, Publishers

THE BODLEY HEAD,

67 FIFTH AVENUE,

NEW YORK CITY.



AN HISTORIC GUIDE TO FRENCH INTERIORS

With 1600 Illustrations by THOMAS ARTHUR STRANGE.

Large 4to. \$5.00 net. Post. 32c.

ANCIENT DOMESTIC ARCHITECTURE IN GREAT BRITAIN

By F. T. DOLLMAN and J. R. JOBBINS

2 Vols. 4to.

\$18.00 net

OLD COTTAGES, FARM HOUSES AND OTHER HALF TIMBER BUILDINGS

IN SHROPSHIRE, HEREFORDSHIRE AND CHESHIRE

By E. A. OULD, F.R.I.B.A.

Illustrated with 100 Plates, with Introductory and Descriptive Notes and Numerous Sketches. Large 8vo. \$7.50 net. Post. 24c.

MODERN COTTAGE ARCHITECTURE

By MAURICE B. ADAMS, F.R.I.B.A.

Fifty Examples Reproduced from Drawings, with the Plan of Each. Large 4to. \$4.50 net. Post. 30c.

A BOOK OF COUNTRY HOUSES

By ERNEST NEWTON

Illustrated. 62 Plates. Large 4to. \$7.50 net. Post. 40c.

DETAILS OF GOTHIC ARCHITECTURE

Measured and Drawn by JAMES K. COLLING, Architect. Illustrated with 190 Plates. In Two Volumes. Large 4to. \$18.00 net. Expressage Extra.

EXAMPLES OF ENGLISH MEDIAEVAL FOLIAGE AND COLORED DECORATION

Taken from Buildings of the Twelfth to the Fifteenth Century. With Descriptive Letterpress. With 76 Full-page Lithographic Plates and 79 Illustrations in the Text. Large 4to. \$10.00 net. Expressage Extra.

SOME ARCHITECTURAL WORKS OF INIGO JONES

By H. INIGO TRIGGS and HENRY TANNER, JR.

A Series of Measured Drawings and Other Illustrations, together with Descriptive Notes. A Biographical Sketch and List of his Authentic Works with a Portrait of the Artist as Frontispiece and 40 Plates, together with 40 further Illustrations. Imp. Folio. \$15.00 net. Expressage Extra.

RELIQUES OF OLD LONDON

UPON THE BANKS OF THE THAMES AND IN THE SUBURBS SOUTH OF THE RIVER

Being 24 Drawings in Lithography by T. R. WAY with an Introduction and Descriptions by H. B. WHEATLEY. Limited to 250 Copies. Large 4to. \$6.00 net. Post. 20c.

ARCHITECTURAL REMAINS

OF RICHMOND, TWICKENHAM, KEW, PETERSHAM AND MORTLAKE

Being 24 Drawings in Lithography by T. R. WAY with Notes Compiled by FREDERIC CHAPMAN. Limited to 365 Copies. Large 4to. \$6.00 net. Post. 20c.

ANCIENT ROYAL PALACES

IN AND NEAR LONDON

Being 24 Drawings in Lithography by T. R. WAY with Notes Compiled by FREDERIC CHAPMAN. This Edition is Limited to 365 Copies. Large 4to. \$6.00 net. Post. 25c.

THE ANCIENT HALLS OF THE CITY GUILDS

Drawn in Lithography by T. R. WAY with Some Accounts of the Companies by PHILIP NORMAN, F.S.A. This Edition is Limited to 100 Copies for America. Large 4to. \$10.00 net. Post 30c.

John Lane Company, New York

Send for New Catalogue, THE BODLEY HEAD, 67 FIFTH AVENUE



In writing to advertisers, please mention The International Studio.

PRESS OF REDFIELD BROTHERS, NEW YORK

GETTY RESEARCH INSTITUTE



3 3125 01504 1722

M. KNOEDLER & Co.

Successors to GOUPIL & CO.

**Representative Oil Paintings
by Modern & Old Masters
Select Water Color Drawings
Choice Engravings & Etchings**

**PAINTINGS
CLEANED AND RESTORED**

**REGILDING
AND ARTISTIC FRAMING**

NEW YORK: 355 FIFTH AVENUE

LONDON: 15 OLD BOND ST. PARIS: 23 PLACE VENDOME

SCOTT & FOWLES CO.

*Selected Paintings
by the leading
English and Con-
tinental Masters*

295 FIFTH AVENUE, NEW YORK

Special Attention to Restoring Paintings

The "Montross" Prints

*Reproductions of Paintings
by*

**Horatio Walker, D. W. Tryon
and other American Artists**

Copyrighted and Published by

N. E. Montross 372 FIFTH AVENUE
NEW YORK

Catalogue sent on request

JULIUS OEHME

320-322 Fifth Avenue, New York
N. W. Corner of 32d Street, 2d floor

Carefully Selected Paintings

of the

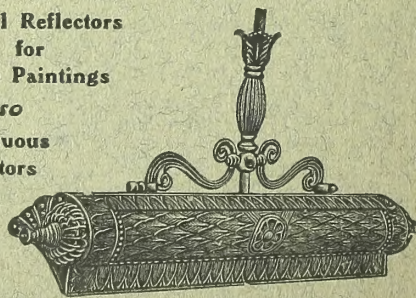
**French, Dutch, German
& American Schools**

Picture Lighting

**Special Reflectors
for
Single Paintings**

also

**Continuous
Reflectors
for
Gal-
leries**



I. P. Frink, 551 Pearl St., N.Y.

In writing to advertisers, please mention The International Studio.